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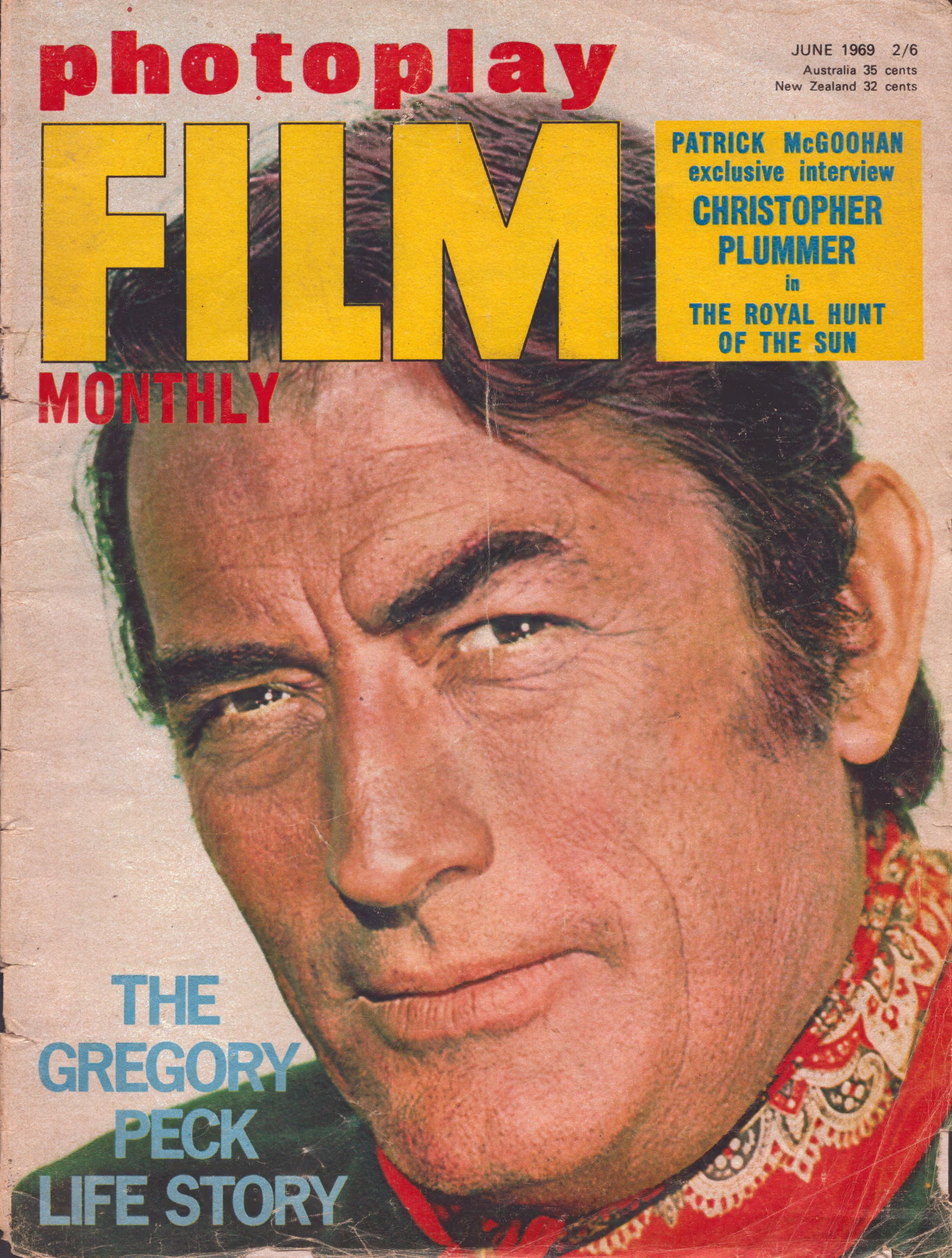
exclusive interview
CHRISTOPHER
PLUMMER
in
THE ROYAL HUNT
OF THE SUN



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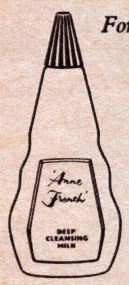

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JUNE 1969 . VOL. 20 . NO. 6

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From The Editor To You

The saga of the undraped continues. Only now the emphasis is moving more and more to male screen nudity. Sorry blokes ! Two actors who recently stripped for the cameras are Charlton Heston and Richard Harris. And they are not the only ones! But the reason I've mentioned these two in particular is because we have features on them in this issue which analyse their reasons for doing nude scenes.

I must admit that perhaps too much is being made of screen nudity these days, which gives me a reason why I welcome a film like *Ring Of Bright Water*, previewed in this issue. Here is a delightful film about an engaging otter. It has enormous family appeal and comes like a breath of fresh

Virginia McKenna with 'Mij' the otter in Ring of Bright Water, *previewed in this issue*

air to the movie screen which today is being littered with sordid sexual titillation. Where and when will it all end ? It's a debatable point whether or not too much screen sex is a good or bad thing for the box-office. But there *is* far too much X stuff about these days. Moderation is a good thing. Over-saturation is bad !

The results of our Photoplay Awards appear in this issue and once again it seems that the masses do prefer good, clean and wholesome family entertainment. Which prompts me to ask, is the minority being pampered too much ? Over to you for comment.

Ken Ferguson

THE EDITOR

EYESANDEARS

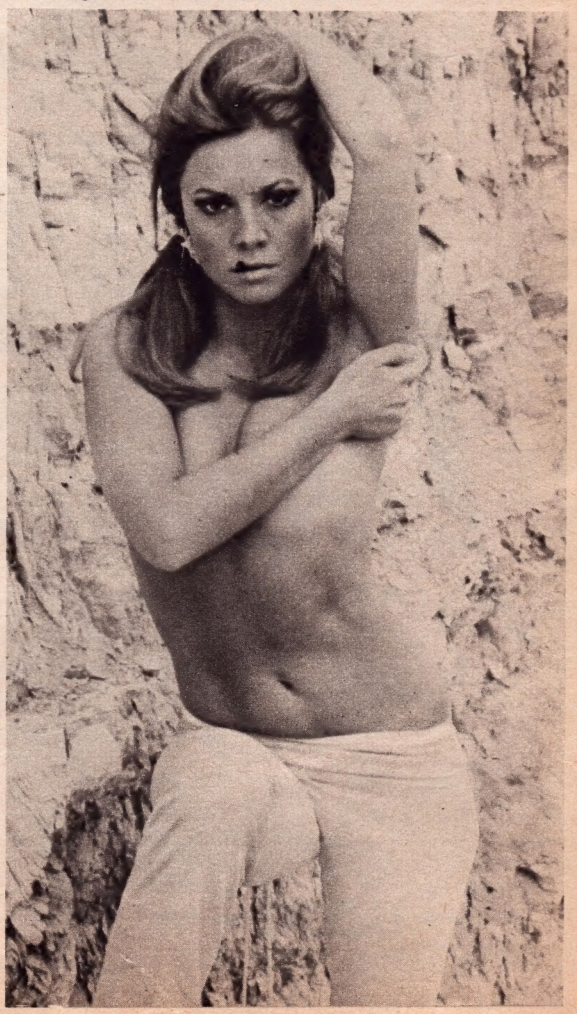
OF PHOTOPLAY

Gina Lollobrigida and Ewa Aulin (the screen's Candy*) should please their male followers in* A Curious Way To Love. *And for the ladies? Well there's handsome Jean-Louis Trintignant who stars opposite them*

Jim Dale and Susannah York are two of the stars of a naughty 18th Century romp titled Lock Up Your Daughters. *This marks Susannah's second film based on a Henry Fielding story. The first was the classic* Tom Jones

Charles Bronson and Susan George have fun in Twinky *in which Mr. Bronson plays an American poet loved by a schoolgirl played by Susan*

Jackie Lane, who changed her name to Jocelyn, plays an airline hostess in her next movie. Her stunning figure 36-21-34, has been seen in many films. Recently, she's made numerous Continental films after starting her career in British studios and working in Hollywood



The lowdown on the current movie scene

compiled by Ken Ferguson

AUDREY'S FUTURE—Since her marriage to **Andrea Dotti, Audrey Hepburn** has been telling all: "I've finally found the serenity in life that I've always been looking for. From the moment I met Andrea last summer, I knew I loved him and we want to have as many children as we can. I'm so happy, I've got no work plans scheduled. I don't think that I'll ever work again!"

That's a line we've heard before, but maybe this time it's meant. Who knows?

OLIVER AS BOTHWELL—The role of Bothwell, the rebel lord who was Mary Stuart's lover, goes to **Oliver Reed** who co-stars with **Mia Farrow** in Universal's big-budgeted *Mary Stuart* in which Mia plays the title role. The film will be made in an English studio and on location.

A CINEMA NAMED KARLOFF—A new cinema is to be built in London by Tigon at which only horror films will be shown. This will be a tribute to the late **Boris Karloff.** The plan to build a "Karloff" cinema was discussed some time ago. Karloff gave his permission a few weeks before his death.

MOVIE FOR MATT—Singer **Matt Monro** turns actor in a picture called *Bulala*, a detective story. Matt plays a Bush pilot.

THE POWER OF ROD—**Rod Taylor,** lucky guy, is positively swamped by gorgeous girls in his latest movie, *The Man Who Had Power Over Women*, a dramatic story in which Rod plays a man dissatisfied with life who escapes from reality by having a series of sexual fantasies. **Keith Barron** co-stars. More than 60 women will play small roles.

SAYS DUSTIN HOFFMAN—"I realised I became the success story incarnate. But even though I have a name, and obviously that's a big help to an actor, I think that now is the time when the problems start."

SECOMBE AS A NORWEGIAN PLAYWRIGHT—Currently filming on location in Norway, Denmark and England is the massive Cinerama musical *Song Of Norway*, presenting the story and music of the great Norwegian composer **Edvard Grieg.**

Originally a 1944 Broadway show, it is being transformed for the screen by husband and wife team **Andrew** and **Virginia Stone.** The international cast is led by Norway's top actor, **Thorlaf Maurstad,** as Grieg, and includes such famous acclaimed performers as **Robert Morley, Harry Secombe, Edward G. Robinson, Elizabeth Larner** and American singing star **Florence Henderson.** "To play the Norwegian playwright Bjornson," Virginia Stone says, "we were looking for someone sparkling with life who could also sing. We were fortunate to be able to sign up Harry Secombe."

All this sounds well worth waiting for.

WHO'S FOR CROMWELL?—For the first time the full story of Oliver Cromwell will be brought to the screen in an epic-sized production titled *Cromwell.* **Ken Hughes** is directing his own screenplay. The stars? First to be signed, **Richard Harris** as Cromwell who won the civil war that overthrew the monarchy to give England its only written constitution, and **Alec Guinness** who portrays Charles I, the King overthrown by Cromwell. Harris and Guinness together should be exciting to watch.

EYES OPEN, EARS TO THE GROUND DEPARTMENT—**Katharine Hepburn** is working here with **William Rose** who is preparing *Martha* for her to direct. . . *Beneath The Planet Of The Apes* is the new title of a Fox sequel to their block-busting original. . . **Richard Harris** has adapted "Hamlet" for the screen. Says it's taken him six years to prepare. He'll direct and star. It will be filmed entirely on location. Harris would like **George C. Scott, Mia Farrow** and **Peter Ustinov** for other major parts. . . **Omar Sharif's** Christopher Columbus movie will be titled *Out Of This World* and will be filmed next year. . . **Michael Craig** teams up with **Susannah York** and **Peter O'Toole** in *Country Dance* before the cameras in Ireland under the direction of **J. Lee Thompson. . . Richard Johnson** has formed a new company, Pageant Enterprises which will make films and also present plays. On their interesting schedule is *The Devil Behind Me*, a psychological suspense story to be filmed in Sweden. Johnson will star. Richard also co-authored *The Early Birds* with **Michael Syson,** a movie to be made in Italy. . . While **Tom Courtenay** was in the States promoting *Otley*, the lovely **Imogen Hassall** volunteered to look after his Dalmatian. Lucky dog! . . . **Robert Stephens** and **Colin Blakely** (both appeared together on the stage in "The Royal Hunt of the Sun") are united again in **Billy Wilder's** *The Private Life Of Sherlock Holmes.* Stephens plays the man from Baker Street, with Colin Blakely as his Dr. Watson. . . In Italy, *The Shoes Of The Fisherman* is titled *The Man Who Came*

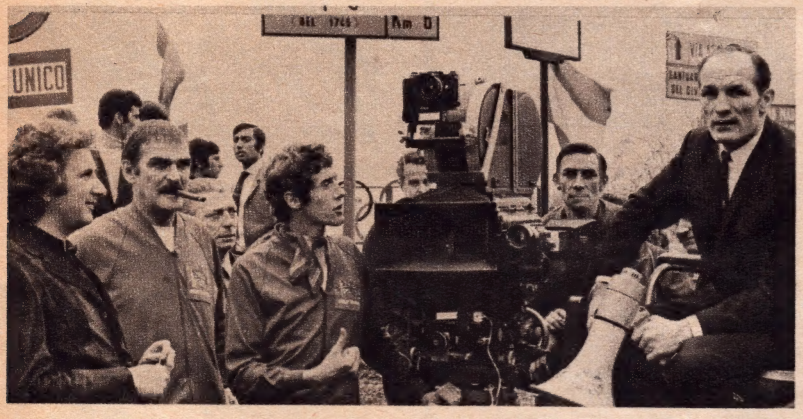
(continued on page 6)

Recognise this girl? If you watch "Laugh In" on BBC-2 you'll know it's Goldie—Goldie Hawn. She appears in Cactus Flower *with Ingrid Bergman and Walter Matthau*

Telly Savalas may have played many villainous roles on the screen but here he is as you've never seen him before, playing the real life part of daddy to two of his lovely daughters during a break in filming On Her Majesty's Secret Service

Rod Taylor is the guy surrounded by a bevy of beauties who'll be with him in his new picture, The Man Who Had Power Over Woman

Samantha Eggar discusses a scene for The Walking Stick *with director Eric Till. David Hemmings is her leading man*



When Henry Cooper visited the set of The Games *in Rome, director Michael Winner (extreme left) allowed him to play 'director' for a few brief moments while our picture was being taken. Stanley Baker and Michael Crawford look on*

EYES and EARS *continued*

From The Kremlin with **Anthony Quinn** playing the first Russian to become Pope. . . **Peter Sellers** kept **Ava Gardner** and **Melina Mercouri** amused while they waited in the line-up to meet the Royal party at the *Jean Brodie* big night in London. The lucky Sellers found Ava and Melina placed each side of him. By the time the party had passed his way Sellers was sweating so much his glasses had steamed up! Wouldn't yours with Ava and Melina next to you for twenty minutes. . .

MR. & MRS. TOGETHER—**David Hemmings** has at last been given the chance to make a film with his wife **Gayle Hunnicutt.** The film, *Fragment Of Fear,* will be shot on location in Spain and at Shepperton Studios. David has often said he would like to star in a film with Gayle if a suitable property came along.

MACABRE MASTERS—Before *The Oblong Box* is even released, those two masters of the macabre, **Christopher Lee** and **Vincent Price** will be together again, this time working on *Scream And Scream Again.* It should be a real spine-chiller.

TAB HUNTER LOOKS BACK IN ANGER—Remember **Tab Hunter?** He was in town recently. He talked bitterly about the old star system, no longer operating in Hollywood, when the studio machine dictated who would be famous and who would not, who dated who and who starred in what, "I was one of the last of the studio creations, the ones who were picked and made into stars. One of the big handicaps with having a studio contract is that they dictate to you what you do, and finally at the end, I had to buy out of my contract so that I could do some freelance work. I was then able to do some very interesting films, with directors like **Sidney Lumet,** and actresses like **Sophia Loren.**

"Being under contract was terrible. I don't believe that anyone can tell someone what they can do. I think I know myself better than they would know me. They promote you as a thing rather than a person, and I didn't like being thought of as a thing.

"I'd made a couple of films before being put under contract, and for my first film under contract, with **John Wayne** and **Lana Turner,** I could have phoned in my part from the Greek islands. I could have said are you ready? Turn on the tape recorder and record it. I wound up saying 'Aye Aye Sir,' 'Yes Sir' and 'No Sir' to John Wayne. That's really acting!

"It's particularly difficult when you are a product of Hollywood—I hate that word product, but it's true. Thank goodness the star system is dead!

"They even tried to stop me making records. I made the first one without telling them, and they were furious. Now I can go my own way, picking my roles and doing what I want to do, and what's right for me to do."

CASTING AROUND—**George Segal** working with **Eva Marie Saint** on *Loving*. . . **Stanley Baker** in *Grigsby*. . . **Robert Redford** and **Camilla Sparv** team up for *Downhill* being produced by **Richard Gregson**. . . **Jane Fonda, Michael Sarrazin** with **Susannah York** in *They Shoot Horses Don't They?* . . **Anthony Quinn, Irene Papas** and **Inger Stevens** are the stars of *A Dream Of Kings* directed by **Daniel Mann**. . . **John Huston's** *The Kremlin Letter* brings **Richard Boone, Patrick O'Neal** and **Barbara Parkins** together. . . *Airport* has a starry cast in **Burt Lancaster, Dean Martin, Jean Seberg, Jacqueline Bisset, George Kennedy, Helen Hayes** and **Van Heflin** for producer **Ross Hunter**. . . **James Caan** tops the bill of *Man Without Mercy* with **Sammy Davis Jnr., Stefanie Powers, Aldo Ray, Barbara Werle** and **Robert Walker Jnr**. . . **David Warner** out in Nevada for *The Ballad Of Cable Hogue* with **Jason Robards, Stella Stevens** and top support cast. . . New one for **Dick Van Dyke** called *The One With The Fuzz.* His female co-stars are **Angie Dickinson** and **Rosemary Forsyth**. . . **Suzy Kendall** over to Yugoslavia for *The Gamblers*. . . **Anne Heywood** with **Antonio Sabato** and **Hardy Kruger** in *The Lady*. . . **Charlotte Rampling** gets terrific break opposite **Dirk Bogarde** in *The Damned* with **Luchino Visconti** directing. . . The latest **Ingmar Bergman** movie titled *Passion,* filmed in Sweden with **Bibi Andersson** and **Max Von Sydow**. . . The other **Bergman, Ingrid,** stars with **Walter Matthau** in

Cactus Flower. **Anthony Quinn** waits for her to finish this one so they can start *A Walk In The Spring Rain* together. . . **Franco Nero** has been filming two subjects, *Battle On The River Neretva* with **Yul Brynner, Orson Welles, Curt Jurgens, Sylva Koscina** and **Hardy Kruger,** and a Western with **Jack Palance** titled *The Mercenary* filmed in Spain. . . **Bob Mitchum's** son **Jim** in *The Heroes* with **Stuart Whitman** and **Elke Sommer**. . . **Garbo's** *Camille* is being updated to *Camille 2000* starring **Daniele Gaubert, Nino Castelnuovo** and **Eleanora Rossi-Drago** and filming in Rome. . . **Catherine Deneuve** and **Jean-Paul Belmondo** being directed by **François Truffaut** for *La Sirene Du Mississippi* with locations in Corsica. . . **Anthony Perkins, Orson Welles, Paula Prentiss** join **Alan Arkin** in *Catch-22* directed by **Mike Nichols.**

BURNS ON THE BEACH—Mark Burns first caught the public's eye with his role of **David Hemming's** friend in *The Charge Of The Light Brigade*. He then went to Rome to star in *The Adventures Of Gerard*, with **Claudia Cardinale.** Now he has been signed to play the lead role in *A Day At The Beach*, scripted by **Roman Polanski.**

In addition to this, he has been signed to do four pictures for Polanski within four years, the first time, in fact, Polanski has made such a contract with any one artist for this length of time.

Over lunch, Mark told Greg Davis how this big break came about.

"I was in Rome, making *The Adventures Of Gerard* which **Gene Gutowski** was producing. He has a company with Roman, called Cadre Films, and was responsible for bringing Roman to this country from Poland. Gene is the co-producer on this new one and while I was doing *Gerard* he asked me if I would be interested in doing *A Day At The Beach.* I read the script and said 'Yes, I would.' Roman flew out and I met him but nothing happened until after I finished *Gerard*."

The story is about a habitual drunkard with a six-year-old crippled daughter whom he loves deeply. Her mother—the daughter was illegitimate—is married to a very rich man who arranges a trip to the beach for the girl and her father. The film is made up of a series of events during that day, and finishes with him unconscious and dead drunk.

"It will not," said Mark, "be one of Roman's shock films."

The film will show the total failure of this man, who sets off intending to have a pleasant day with his daughter, and finishes the day with no self-respect, and with his daughter looking after him, with the roles of parent and child reversed.

"The way I look at it," said Mark, "this was the man's last chance. In a way, it is the full cycle of a lifetime—he is born in the morning and dies at night. I'm excited about this one because it's the first opportunity I've had to really act. *Charge* was a picture-post parade and *Gerard* was a similar thing but a comedy, now suddenly I'm out of uniform and there's not a horse in sight, and no swords. It's a modern film with a most exciting part running a whole gamut of emotions.

"It may not be family entertainment but it should, I hope, be a fascinating film, and I think there's a need for that as well as pure entertainment."

WHERE'S ANN-MARGRET?—Sexy **Ann-Margret** hasn't made a movie for ages. What goes? Well we can tell you that she'll be making a picture for husband **Roger Smith** who has acquired the rights of "High Button Shoes." He'll produce. Ann-Margret will star. Now that's cosy!

AWKWARD MOMENTS—Got the "I don't wish to be interviewed," brush-off from **Robert Vaughn . . . Stanley Baker** was left speechless when someone, not telling who, went up to him and said they so enjoyed his "Danger Man" show on TV. Ouch! . . Many stars promised to attend **Judy Garland's** wedding. Why didn't they show? . .

A BOOK AT BREAKFAST TIME—Lovely **Francesca Annis** landed an amusing role in *The Walking Stick*, with **Samantha Eggar** and **David Hemmings.** She plays Sam's sister, and is the 'sexy' member of the family. Her idea of enjoyment being to read 'Kama Sutra' out loud to her broad-minded family at the breakfast table! Have you ever read 'Kama Sutra'? If you have you'll know what we mean.

SOME CAST!—I was intrigued by the names in the cast list for an American movie called *The Last Of The American Hoboes.* It includes, and I'm not kidding: **Hard Rock Kid, Pennsylvania Kid, Box Car Martle, Texas Slim, Hondo Rio, Alley Cat Jim, Seldom Seen Jones, Eagle Nest Joe, Cincinnati Slum, Slow Motion Scotty, Die Hard Trippers**—sounds quite a bunch.

BUSY SHEILA — Had a brief chat with **Sheila Hancock** on the set of her latest film, *Take A Girl Like You*, in which she co-stars with **Hayley Mills** and **Oliver Reed.** She said she felt very tired. And no wonder because after she finished work on the film each day, she was driven directly to the theatre, where she was appearing nightly.

"All I have time for is a quick bite in my dressing-room each night," said Sheila. "My dresser brings that in for me. I like films and television work, but I'll be glad when I can concentrate purely on the theatre again, as that is my real love. It makes a terrific difference to me to play to a live audience."

THE LAST LAUGHS—Some of television's most popular stars are together at Elstree Studios filming *Some Will—Some Won't* the story of a practical joker who even tries to get laughs out of his own will. The stars include **Ronnie Corbett, Wilfrid Brambell, Thora Hird, Barbara Murray, Leslie Phillips** and **James Robertson Justice.**

How would you like to be serenaded by Veronique Verdell? Sorry we can't fix it for you. But you can see her in Adventures of Gerard

At gun point is Jim Brown while Burt Reynolds looks on

She shows no mercy to a Mexican soldier

RAQUEL WITH A GUN

Raquel the revolutionary

Raquel Welch came to the attention of everyone because of her fabulous figure which has graced the pages of magazines all over the world. But like every sex symbol before her Raquel wanted more out of movies than simply being something good to look at. She wanted to act! In *100 Rifles* she's given plenty of scope as a fiery and tempestuous revolutionary fighting for the Yaqui Indians against the Mexican government. In this brutal Western, also starring Jim Brown, Miss Welch supplies much of the violence herself. But a film without the ample charms of Raquel Welch being well displayed in at least one scene would obviously cause her large male following some disappointment. So for the sake of the guys Miss Welch obliged. But she was far happier being Raquel the girl with a gun!

eyes in focus!

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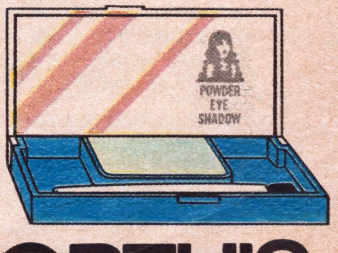

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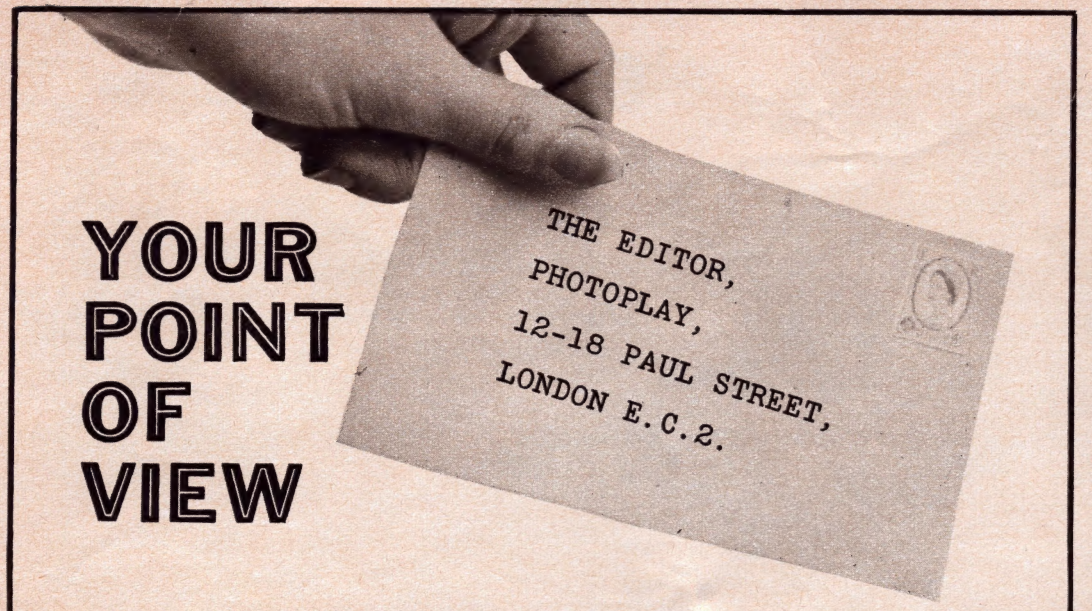


YOUR POINT OF VIEW

YOUR CHANCE TO WIN A GUINEA

We want to hear what you have to say and so do other readers. Every letter we think suitable for publication will win its writer one guinea. We are waiting to hear from YOU!

TERRIFIC SHIRLEY AS 'CHARITY'

I would like to say how wonderful Shirley MacLaine was in *Sweet Charity*. She deserves an Oscar for her brilliant performance, both as a dancer, a comedienne and a fine actress, who could make you laugh and cry; her versatility was a revelation.

In his swinging singing Sammy Davis Jnr. was, as always, absolutely top notch. Also—and I think this is important—this entertaining film did not have any boring bedroom scenes in it—which films today seem solely to rely on ! The film had a sad ending, which is probably more true to life than a sugary finale.

Miss Lily Winthrop,
Plimsoll Road.
Finsbury Park,
N.4.

THE IMPORTANCE OF MUSIC

Looking back on the many new films I have seen in the past year the best, in my opinion, from a very good selection, were *Interlude* and *The Graduate*.

The point I would like to make, is that in both films, the music played a big part in making them so enjoyable. This was particularly so in *Interlude* as it was an integral part of the film because of the conductor's love for his work. I was captivated by the beautiful sounds which both Delarue's compositions and the Royal Philharmonic Orchestra produced in the film.

The music was indeed, a perfect match for the various moods of the main characters, especially when set against the gorgeous background scenery of the English countryside. But, of course, one must not forget the combined excellence of Kevin Billington's direction and the acting of Oskar Werner, Barbara Ferris, and the late Virginia Maskell, which helped to make a superb film.

The Graduate, however, had a comparatively different musical background, this time mainly from the brilliant Simon and Garfunkel, but this too was very much part of the film, particularly the rendering of "Scarborough Fair," a good example of perfect blending with the mood of the film. Yet, as with *Interlude*, the success of *The Graduate* was also due to first class direction and acting performances.

John Peacock,
Downham Grove,
Fens Estate,
Hartlepool,
Co. Durham.

BIOGRAPHY OF SEAN O'CASEY ON FILM?

Some quite outstanding 'prestige' pictures have managed to fill the tills at cinemas all over the world. In almost every case such films have had, as their essences, not the conventional sagas of political or military leaders, but the lives of composers, painters, mystics and visionaries.

Becket, Chopin, Michelangelo, More, Liszt, Luther and Van Gogh, to name but a famous few. To these should be added a movie dedicated to the most illustrious Irish dramatist Sean O'Casey.

Creator of brilliant tragi-comedy like "Juno and the Paycock", he cries out for a Big Screen biography. My own personal choice of the star to portray O'Casey himself? Who else, but a slightly-more-serious Spike Milligan, who resembles the playwright physically and has the talent to accept *any* acting challenge!

John P. Perkins,
Vivian Street,
Liverpool 6.
Lancs.

ARE THOSE DARING 'SISTER GEORGE' SCENES REALLY NECESSARY?

Susannah York defends the sensational scenes of unnatural passion in *The Killing Of Sister George* by stating that they are essential to the story and not inserted for sensationalism. This is surely false: the stage production here and in New York, managed, I believe, to rattle along to huge success for years without physical exhibitions that cannot fail in some measure to upset audiences who are sorry such matters exist, but do not wish to be peepshow parties to them.

In fact it seems obvious from what we have so far learned of the Hollywood version, that grappling, writhing and otherwise lurid exposure has been added for the sake of the unhealthily curious (who will always pay to see some new shock-sensation, even if they never patronise the cinema at other times).

What seems to have been lost is the comedy. For some reason, I thought this was the author's main intention. However funny Beryl Reid may be on the screen, her efforts will be lost in this kind of atmosphere. and it is certain that if we are not actually shuddering when we leave the cinema, we certainly won't be laughing.

Let this go by without protest —for fear of mockery, as squares—and we will have a touch of this in every other film of the future. Producers will just be afraid to leave it out.

Miss Ghislaine Gall,
Tunley Road,
Harlesden,
N.W.10.

Susannah York, Beryl Reid and Coral Browne in The Killing of Sister George

THE EXCELLENT MITCHUM STORY

Bravo for Mike Tomkies. What a brilliant piece of work I read in the March issue of your magazine. I refer of course to the article on Robert Mitchum.

Every word was a delight to read.

I know that you have portrayed the movie highlights of Kirk Douglas's career, but how about doing the same sort of story on Kirk ?

(Name not supplied),
Almond Court,
Barnton,
Edinburgh 4.

(We hope to feature the Kirk Douglas story in a future issue. In the meantime we publish the exciting life story of Gregory Peck, which you can start reading on page 38.—Ed.)

WHY NO BIBLICAL EPICS?

I am a fan of biblical and 'ancient' epics and enjoy them. But for the past two years film companies have apparently stopped making them. Apart from the new film called *Satyricon* which deals with Rome (mentioned in a recent issue of Photoplay), which I look forward to seeing very much, there is nothing.

So please let's see some of the old time epics on the rounds again. Epics such as *The Robe, King Of Kings, Ben-Hur* and *Quo Vadis* to name but a few.

I am sure there are lots of other fans who agree with me. It would be such a nice change from all these sexy films.

C. C. Allen,
Shakespeare Road,
Tonbridge, Kent.

WHAT ABOUT HENDRY?

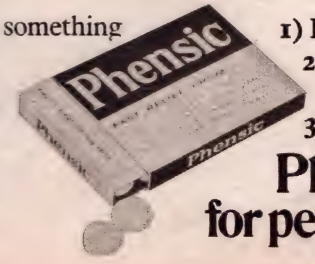
When are British film makers really going to wake up to Ian Hendry? *Live Now, Pay Later* and *This Is My Street* showed us all what he was made of, and his never to be forgotten performance in that stark film *The Hill* consolidated his success. But what have we had lately to rave about? *Repulsion*? Hardly shattering!

Let us hope that the yet-to-be-released *Doppelganger* gives him the scope to show his talent to the fullest. Nobody deserves it more!

Harry Morrison,
Salisbury Avenue,
Barking, Essex.

Ian Hendry, in space suit, waits for the next scene in his new film Doppelganger

Or do you? If you do, you're a lucky girl, too! It's something about period pain. And Phensic. And it's just this: that Phensic gives you fast 3-way relief—and leaves you feeling human again. If you still call those days "the curse", and spend them feeling taut, drawn, depressed and miserable, then you need Phensic. Phensic is your tablet for period pain.

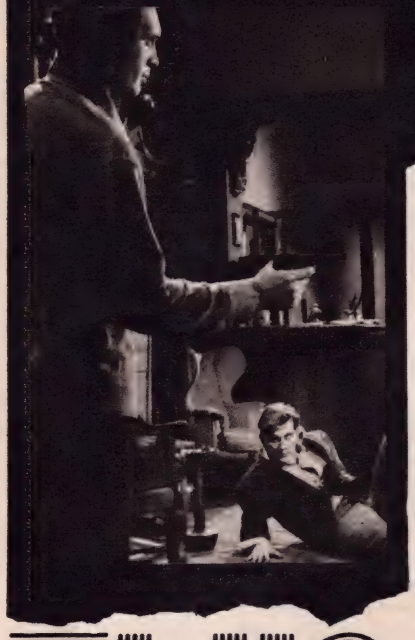


1) Phensic relieves pain—fast.
2) Once the pain is gone, Phensic helps you to relax.
3) Then you brighten up.

Phensic is your tablet for period pain

" I must have individuality in everything I do," says McGoohan.

In his first Hollywood film, Ice Station Zebra, McGoohan steals the acting honours



As John Drake in "Danger Man," McGoohan built up a tremendous following on TV

THIS MAN McGOOHAN

Mike Tomkies reports

●Patrick McGoohan came off the set of his first Hollywood film, *Ice Station Zebra*, his bright blue eyes glaring about him in that oddly disconcerting way he has.

He'd just done a scene with Rock Hudson and Ernest Borgnine—just about stolen it in fact which was no small achievement—and he was still edgy and tense. He shook hands, took me to his dressing-room. We wouldn't have long, he warned. What trivialities did I wish to know ?

Why was he making this film after turning down Hollywood offers for years ? *That* was a trivial question. Well, because he admired its director John Sturges. Would I care to ask him something less trivial ?

McGoohan is always a tough interview. All right, I thought. " Danger Man " on TV made him a star name and earned him some £2,000 a week. All right.

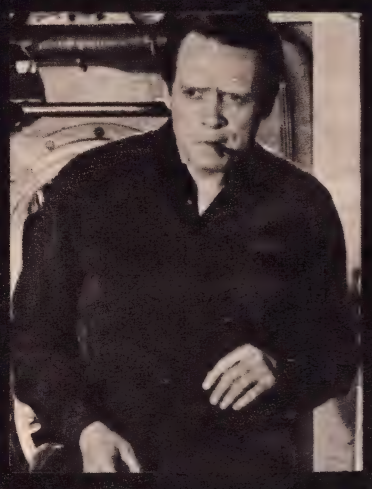
" I think you're basically an idealistic man," I said. " Don't you now long to do something purposeful—without having to worry about big profits or commerciality?"

His eyebrows raised and he looked at me intently. To my surprise he wasn't annoyed.

" Yes," he said. " I am an idealistic man —so I shouldn't really be talking to a journalist. By talking on this level I'm betraying that idealism."

He stopped and glared at the floor. I toyed with the idea of leaving. It was an awkward moment. Suddenly McGoohan clapped his hands. " Look, if you want to ask some intelligent questions come back another day. Right now we don't really have time."

I went back another day. He had set an hour aside. *(Continued overleaf)*



The scenes on these pages show Patrick McGoohan with co-stars in Ice Station Zebra

(Continued) He wore horn-rimmed glasses and looked oddly donnish. His mood had changed. He was affable. He poured two glasses of iced water. "Shoot!" he said.

"You said you took this role in Ice Station Zebra *because you admired the director's work. Is it a new challenge in any way and wasn't it dangerous to play yet another secret agent?"*

"No, not at all dangerous. I have admired Sturges' work a long time. When he rang me up about it I liked the way he talked and I accepted the film even though there wasn't a script at the time. Then I read the book and I had no qualms whatever about playing it because it was a completely different type of secret agent from the one I'd played for years in 'Danger Man'. A first class part.

"I don't feel it's taken a long time for me to get recognition enough to be asked to film in Hollywood. It took me a long time to actually come here, yes. I was under contract to Rank for two years but I got axed along with many other actors when the financial crisis hit British films in the late Fifties. I have been offered Hollywood parts on and off for many years since but it's never worked out before mainly because I was so busy in England. I didn't want to pick up my roots and put them down somewhere else without very good reason. I'm not particularly ambitious to be a 'film star' or to earn millions. Being a film star is probably one of the most confining occupations in the world. The last word I would associate with it is 'freedom'. And freedom in my work and in my private life is something I have always wanted."

McGoohan is an unusual actor in that stardom and just acting are not enough for him. Towards the end of his 49 episodes of "Danger Man" he became involved in the scripting and production sides of the series. Later he produced his own series, "The Prisoner" and wrote and directed some of the episodes. Even though "The Prisoner" was not the commercial success that "Danger Man" was, McGoohan proved he possesses exceptional technical, inventive and original abilities.

"I must have individuality in everything I do," he told me. "It's not easy to find it always. I am an actor first although I'm now going into the fields of production, directing and writing, too. I find all these challenges, this total involvement in everything I do, the most exciting way to live.

"A man must create pressure in his working life, something to which he can respond and must overcome. I question everything. I don't accept anything on face value. I argue because by arguing something good often results.

"I've sometimes been accused of being difficult and edgy and complicated but only because I want the end product to be as perfect as possible. I haven't always endeared myself to some people perhaps.

"But we all worked very hard on 'Danger Man' and it became the first ever British made series to break through into the American market. It paved the way for many other British shows that have since followed. (Like 'The Avengers' for example.)

"In 'The Prisoner' I tried to create a first class piece of entertainment but I hoped it had truth too because here also I was concerned with the preservation of the individual and his liberty. The stories were all about one man, one scientist's

great unflinching battle for survival as an individual in a macabre world in which every move was watched by electronic eyes and all his neighbours were suspect. He had to live under wraps all the time. His individuality was constantly threatened, even his sanity.

"It was a heightened form, of course, but in a sense we today are all having our individuality threatened. We face an onslaught of trivial standards don't we? Whether from advertising slogans or from a concern for pop standards, fashion, how people and things *look* rather than how they really are. It's all a kind of thought conditioning and perhaps in some ways almost as bad as the brain washing in the East. How can a person be truly individual today? It's a big question."

Are you, in fact, a sort of prisoner yourself from the fame 'Danger Man' brought you?

McGoohan laughed. "A good question. I don't think so but I do have this permanent threat—that constant recognition and being 'in demand' *can* destroy one's perspective. But as long as you regard what you're doing just as *work* and the fact of people recognising, lionising you and asking for your autograph just as a *social* part of the business, you are all right. You have to put it all into its proper context.

"But today this exposure doesn't only belong to actors. TV has opened the world up and everyone is more exposed to everyone else. TV has changed the face of all our lives. Even a minor politician who is aligned to a small noisy Parliamentary group can be suddenly splashed all over TV for something he says. He may represent only about two per cent of Parliament yet suddenly he's a celebrity. This sort of fame comes to people in so many TV shows too. Ordinary people become gimmick 'stars' overnight, enhance a show for a while, then are sent back to where they came from. It must be a strain too for those people laughed at in 'Candid Camera', even if they did give permission for their shots to be used.

"At least as an actor I'm attuned to this but it must hit ordinary folk very hard indeed."

Why do you like to work at such a high pitch? Is this because you're afraid if you stand still all you've built up might vanish?

McGoohan smiled briefly. "I like working under pressure. I, unluckily, only have two gears. Very low and very high. I wish I could cultivate the middle gear but I can't. At MGM, Elstree, where my offices are, I allow my desk to get cluttered up for three days. I look at my 'IN' tray till it won't hold any more, descend upon it and clean it right up. It's a bad way to work but it's the way I'm made.

What do you do if you don't creat pressure in your working life? Sit waiting for someone to ring up with a part?

"Acting alone just isn't enough for me. Oh, if you're playing Macbeth or King Lear you have no time for anything else, that's for sure. But if you're playing a character in a TV series as long as I have you know so much about him your reactions on reading the script, your insights, how you play him in this or that scene, are automatic. So eighty per cent of your energy lies dormant. But—if you involve yourself with production, directing and writing—it helps the acting too.

That's all very well for a man who is

(Continued on page 61)

MAX FACTOR DISCOVERS THE AQUAFACTORS

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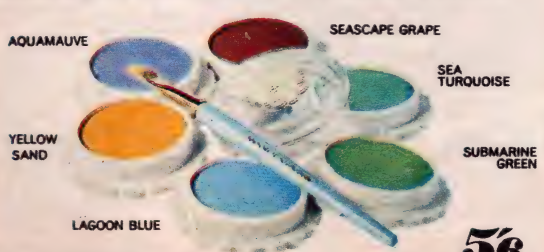

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LUCK with the STARS by ASTROMEDUS

	LOVE & ROMANCE	GENERAL ASPECTS
May 21 to June 20 **GEMINI**	*At mid-month you will have to deal with a friend of your own sex who tries to spoil your happiness. Be firm! Love luck for the heartfree, but if you go steady, stay steady. Lucky days:* 6, 14, 17, 21, 25, 29.	A month when you get your way and find what you want, at the right price. After the 15th, you can fix things that threaten to go wrong, including a holiday plan which is dear to your heart. A surprise gift brings happiness.
June 21 to July 20 **CANCER**	*Try to discuss your problems calmly. The Full Moon* (15th) *brings a flirtation. Lucky days:* 5, 8, 15, 16, 21, 28.	A month when responsibilities will be laid upon young shoulders. A secret ambition springs to new life. Life becomes happier.
July 21 Aug. 21 **LEO**	*A chance acquaintance may be the cause of an unhappy experience. Otherwise excellent. Lucky Days:* 12, 26, 29.	Good luck through the generosity of a friend or relative. Don't let false pride prevent you from making full use of it!
Aug. 22 Sept. 22 **VIRGO**	*A new friendship could flourish, but it will need careful "nursing" at first. Have fun! Lucky Days:* 7, 17, 19, 22, 25, 30.	Something happens to give you new confidence. An extra busy month but the rewards will be large. Make friends with colleagues.
Sept. 23 to Oct. 23 **LIBRA**	*You feel deeply about a certain person, but fail to show that you care. You could lose a friend. Lucky Days:* 6, 8, 13, 15.	You think you have finished a troublesome job then another turns up! Grumbling won't help—so enjoy it.
Oct. 24 Nov. 22 **SCORPIO**	*A new acquaintance could play a dominant part in your life soon. But keep emotions under control. Lucky Days:* 3, 7, 21, 29.	Conditions become happier and more settled. Mid-month brings an interesting offer—but watch out for hidden strings.
Nov. 23 Dec. 20 **SAGITTARIUS**	*You are now more in demand and spend less time on your own. Everything looks rosy. Lucky Days:* 2, 14, 19, 27, 28.	Get started on a promising new project! People are inclined to confide in you and this should help. Extra fun at the weekends.
Dec. 21 to Jan. 19 **CAPRICORN**	*Someone you care for is difficult to contact. Don't jump to conclusions. Lucky Days:* 1, 8, 10, 15, 23, 29.	Friends and co-workers are pessimistic. Avoid being influenced by their moods. A bit of strategy can bring an opponent to your side.
Jan. 20 to Feb. 18 **AQUARIUS**	*This is a month to carry romance a step forward —even to discuss marriage possibilities! Lucky Days:* 7, 11, 14.	Well-meaning friends cause delays and annoyance. This could spoil thoughts of a holiday plan unless you are extra careful.
Feb. 19 to March 20 **PISCES**	*You alone see through a stranger. Romantic affairs have an element of good luck. Lucky Days:* 4, 8, 15, 20, 28, 30.	You have an opportunity to win praise from people who really matter. Money luck or lucky bargains likely.
March 21 to April 20 **ARIES**	*A much-wanted date will be spoiled because one of you is moody. People you love become fascinating. Lucky Days:* 1, 4, 14, 29.	A good and enjoyable month in general, but there's some danger that you get into a financial muddle.
April 21 to May 20 **TAURUS**	*An unconventional friendship begins. Watch out— you could lose your heart and be left high and dry! Lucky Days:* 7, 15, 24.	Glib talkers try to involve you in a risky adventure. Keep aloof and mind your own business! You'll feel safer and happier.

Gene Kelly

is as evergreen as the numbers he has danced in Hollywood musicals over the years. Here PETER EVANS reveals the real driving force behind the man who is still setting the pace

● After many weeks of shooting *Hello, Dolly*, and with the last scene in the can, Gene Kelly is busy on the agonising stages of cutting, linking and shaping the results into a film. When it is all over, it will be the end of his twenty-fifth musical, this one as director, since he gave his regards to Broadway and took the long train ride to Hollywood in 1941. The film then was *For Me And My Gal*, with Judy Garland. Now the girl has become a dolly and the dolly is Barbra Streisand.

The way between has sometimes been rough going. So it is right that as musicals get hot again—and *Dolly*, which 20th Century-Fox bought for £800,000 after its London and New York success, promises to be the most costly yet—Kelly should be around to bask in the rekindled glory.

He is the long-distance dancer who kept up the pace long after he helped set it. We've met many times over the past few years. In London, in Paris, in Los Angeles and once in Fouras, in France, when he was making the French-bred, American-financed musical *Demoiselles de Rochefort* with Catherine Deneuve and the late Françoise Dorleac. The following remarks were made against

the changing background.

"When I started back in the 1930's the only dancer representing America to the world was Fred Astaire, and Fred had a completely personal style," says Kelly who, at 56, still has the body of a useful middleweight. " Fred had his easy, intimate manner, completely aristocratic, completely removed from the generation I grew up in—the Depression, the Roosevelt years, World War II, all that.

" I belonged to the sweatshirt generation and wanted to make the dance, in costume and movement, akin to the world we were living in. I don't want that to sound pretentious because it wasn't, it was simply the obvious route.

"I knew I couldn't do 'Swan Lake' all my life because I was bored with the classics. It bored the hell out of me; I knew I wasn't going to be able to play the same roles for the rest of my dancing career. The fact that I was born in Pittsburgh, well, that was like being born in Manchester or Birmingham or Liverpool, in England, today. Whether it's the Beatles or whatever, the background moulds the expression.

"A lot of us then were searching for a new style of American dance. Some, like Martha Graham, were already on to it and performing to drumbeats in attics and basements. But I wanted to dance to Cole Porter and George Gershwin and Jerome Kern. I wanted reality *and* sophistication. I wanted vitality *and* style."

Many now regard Kelly as the last of the big-time dance stars made in Hollywood. Certainly the dancer is no longer the solo virtuoso tapping his patent-leather way up the world's most elegant walls. From "West Side Story" time, when teams—or gangs—of dancers became the thing, choreographers and directors started to be the stars.

It was probably Kelly more than any other single talent who showed the way, in that early postwar musical *On The Town*, which he choreographed, and co-directed with Stanley Donen.

"I think we made a breakthrough in musicals with that one," he says; " after that musicals just opened up. The fact that *believable* sailors got off a ship and sang and danced through New York City was a turning point. I remember the studio being very nervous after we'd finished it. They didn't think it was commercial. In fact, they figured they had a disaster on their hands. It turned out to be a pretty big success, thank God.

"It's dated now, of course, but without that picture I don't think we would have had many pictures that followed: *West Side Story* might never have happened. I think there is no doubt that *Singin' In The Rain* and *An American In Paris* were bigger achievements — and better achievements — but that's my favourite, *On The Town*. I think we broke new ground, we showed the way with that one."

There is a thin scar as white as bleached fishbone on his left cheek and more lines around the eyes that are the scar tissues of time.

" Kelly", said a chorus boy in *Hello, Dolly,* " smashed the system. He wasn't a skinny, elegant, long-legged hero. Men could identify with him. Women considered him obtainable."

Yet Catherine Deneuve felt uncomfortable in his presence, sometimes edgy in their scenes. "It is mostly an aura about him," she admitted later. "For me he *was* Hollywood. The way I'd imagined it as a child. *(Continued on page 36)*

llo Kelly!

Singin' in the Rain was one of Gene's biggest hits.

REVOLUTION AND AN ORGY

that's what you'll see in 'THE ADVENTURERS'

● If it's sex and violence you are looking for—on the screen, of course—you will get your full measure in *The Adventurers*, which has just been filmed

After *Alfie* and *You Only Live Twice*, producer-director Lewis Gilbert looks like achieving an even more sensational success with his new film, based on Harold Robbins' novel which has already sold nine million copies. The story ingeniously combines the life of a playboy in Europe, with the different kind of excitement produced by a revolution in a South American republic.

Lewis Gilbert made a bold decision in selecting a relatively unknown actor, Yugoslav Bekim Fehmiu, for the key role of Dax Xenos, the leading member of the international jet set who comes back to liberate his country from the tyrant oppressor President Rojo. He was ' discovered ' by Gilbert's wife, Hylda, who saw him by chance in a Yugoslav film showing in a Paris cinema. She was so impressed by Fehmiu's performance that she persuaded her husband to see the film next day. He too was impressed and contacted Fehmiu. Terms were agreed, with a condition that Fehmiu should learn English fluently in three months, which he did.

Fortunately, Fehmiu seems to be a quick learner. Apart from English, he had to learn to play polo too, for one scene in the film: and in Colombia he went off to shoot crocodiles . . .

The rest of the cast form an interesting and varied assembly from numerous countries. Some are veterans and others are having their first big chance. In the leading female role is Candice Bergen as a trendy American heiress, reputedly the wealthiest girl in the world, whom Dax marries in his jet set days. Ernest Borgnine plays Fat Cat, a guerilla fighter who becomes Dax's bodyguard. Also appearing in the film is Thommy Berggren, who in 1966 was given The Gold Bug (the Swedish Oscar). This is his first English-speaking role.

To this truly international cast France provides Charles Aznavour, and from Italy the opera singer Anna Moffo and Delia Boccardo, an attractive 20-year-old who does an underwater strip. From Britain comes Alan Badel, in the important part of the dictatorial President; Angela Scoular (she too does a strip) and another alluring 20-year-old discovery, Belinda Caren, who created a sensation when filming in Rome with her mini mini-skirts and brief, brief bikinis. Spain provides one of her leading dramatic actors Fernando Rey, while Hollywood's Olivia de Havilland, as the wife of a Texas oil millionaire, is one of the various ladies who become involved with Dax.

From the lavish scale of the picture and the extensive cast, it is not surprising to find that it has cost some £5 million. But despite the spectacular and sensational elements Lewis Gilbert claims that the film has a serious theme: " It's basically the contrast between the richest people in the world—the playboy set—and the poverty of Corteguay. I hope it will make people think as well as providing excitement and action. As for the sex and violence, that's an integral part of the story, not just titillation."

ANTHONY WINSTON

THE YESTERDAYS TODAYS AND TOMORROWS OF RICHARD BURTON

● The beginnings of an early afternoon fog began to swirl outside the windows of the Harlequin Suite in London's Dorchester Hotel. Inside in the elegant luxury of his four-room suite Richard Burton lounged comfortably on an enormous settee and, nursing a large iced vodka and tonic he talked of Richard Jenkins from Pontrydyfen.

"If I had remained Richard Jenkins in Pontrydyfen," he mused, "I'd probably be working in the coal mines . . . and I'm 43 years old now . . . and I'd be coming home from the afternoon shift; I'd just have taken a bath . . . and I prefer to be in the Dorchester Hotel."

He laughed, and looking at this tall, ruggedly handsome film star I realised that if fate had ever decreed that a man should be successful, it was in the case of Richard Burton.

The scene now in the hotel was very different from twenty minutes before when I had sat in Burton's dressing-room caravan tucked quietly away in a car park off the Bayswater Road.

Burton was in London filming location scenes for *Staircase* in which he plays a homosexual together with Rex Harrison.

He sat sprawled on a bunk bed smoking king-size filter cigarettes and drinking vodka.

He looked casual and (again for the part) rather camp in a large woollen sweater and baggy blue denim jeans. On the wall beside him hung his latest present from Elizabeth Taylor, the £3,500 sable mink coat bearing a gleaming new Paris label. It stared out across the caravan like a goddess of fame and fortune.

The caravan was crowded with friends and associates of Burton and a constant stream of conversation kept an admirable pace with the buzzing of the huge generator which, outside, constantly fed electricity to the trailers of both cast and crew.

One could not help but notice however that although there was never a shortage of contributions to the general conversation an almost deathly hush fell when Burton himself began one of his many stories. The rich warm Welsh voice which thrills cinemagoers all over the world would sound out through the cigarette smoke and it was impossible not to feel electrified by this great actor.

I asked in a voice, which for some reason had developed a decided croak, if he and Elizabeth Taylor could ever go anywhere without being mobbed by autograph-hungry fans. Burton looked thoughtful, then replied: "No, I don't think so. Wherever Elizabeth Taylor goes she is recognised. But I personally can travel without being spotted."

I must have looked a trifle cynical because he suddenly laughed and continued: "I remember quite recently I was driving over the border into Wales and I stopped off at a pub for a drink. There was only one other little chap in the bar and after I bought my drink he approached with a sort of knowing look on his face. *'Don't I know you then, boyo.'* Rather foolishly I said I didn't think so. But not to be outdone he demanded to know if I had been in the R.A.F. I said I had and on request told him the places I was stationed. My friend shook his head decidedly and looked blank. At this point I thought things had gone far enough so I said to him: 'Well you may have seen me in films because I'm an actor.' *'Ah'* said my companion, *'what's your name?'* When I replied that it was Richard Burton, the little man looked lost for a moment, then, grinning from ear to ear he said, *'Prove it!'*"

Burton roared with laughter at this recollection and added: "The worst of it was I hadn't a damned thing on me to prove it with."

It was almost time for Burton to do his final shots of the day and his petite French dresser appeared from nowhere and began to swathe his head with a white bandage. "I'm bald in the film," explained Burton," and so this is necessary."

It came time for Burton to do his shots and heaving his mink coat over his shoulders—it looked ludicrously out of place against the rest of his garb—he waltzed out of the caravan saying in a lisping effeminate voice: "See you later duckies." This parting shot left little doubt as to the role he was playing in the film.

With Burton gone conversation ranged from what to give the star as a gift at the end of the film (hot favourite was a four thousand dollar computerised bar) and an argument as to which of his latest films was going to gross the most money at the box office.

We left to go to the hotel in Burton's large gleaming white, chauffeur-driven limousine, and seated in the back during the short journey the star's conversation ranged over an amazing assortment of topics from homosexuality, politics and rugby, to his children and Elizabeth Taylor's feelings about the Arab/Israeli War.

We arrived at the hotel

and still talking (about £5 he had won from Patrick Wymark in a bet about the number of plays written by Shakespeare) he strode through the swinging doors.

Matronly ladies taking afternoon tea paused to stare at Burton, who oblivious to all around him, marched towards the lift. Now seated in his plush suite Burton looked carefree and relaxed. He had changed into smart grey slacks and an expensive polo neck sweater of the same colour. I began to interview Richard Burton.

What prompted your entry into the acting profession ?

BURTON. " It was an accident really. I was due to go to Oxford University when I was about 16 years old and I had some time to wait before going there, roughly a year I think. Generally speaking, in my part of the world when you are waiting for such a thing you go to work, you sweep streets or go down the mines or something like that. In my case what happened was that the famous Welsh actor and playwright Emlyn Williams put an advertisement in the 'Western Mail' looking for a young man of 22 who could speak Welsh and act. I could speak Welsh, so I applied for the job and I went to see Emlyn Williams at the Sandringham Hotel, in Cardiff. He gave me the part."

What happened then ?

BURTON. "Well that didn't make me an actor because I was directed by Emlyn Williams at that age, and I played on a tour throughout England. When we opened at the St. Martin's Theatre in the West End nobody paid any attention to me at all . . . the star was a small boy actually, until a man called James Redfern, who I think wrote for one of the quality weekly papers like the 'New Statesman,' said that *'in a wretched part Master Richard Burton* (I didn't fancy the word 'master' at that time) *showed remarkable ability.'* It's the only notice I can remember but it certainly turned me into an actor. I thought, 'Oh ! Very well then I'll stick to this.' Then I went up to Oxford and eventually into the R.A.F. When I left the R.A.F. I was going back to Oxford but my tutor told me that he knew I was going back in order to get a 'Blue' for rugby and that the competition from the colonials—the South Africans, New Zealanders and Australians—was so great that he doubted whether I'd get into the team. He suggested that I wait two years until the whole sort of pile up from the war was over. So during the two years I became an actor again and immediately successful, and that's how I became an actor."

You spent something of your early years as an actor with Stanley Baker. Is this a period you look back on with warmth ?

BURTON. "Oh ! Yes, I enjoyed it enormously. Oddly enough on the day I was chosen to take the part in the play by Emlyn Williams—it was 'The Druid's Rest'—Stanley was chosen to play understudy. Stanley is two years younger than I so he could only have been about 14. When I went up to Oxford he (Stanley Baker) took over the part, so it was Emlyn's star picking day. Stanley and myself are very great friends and we were two dreadful Welsh boys travelling around England during the war and having a very good time."

Clifford Evans tells me that you once described your early activities as febrile. What did you mean by this ?

BURTON. "I don't remember using the word 'febrile' but I remember somebody once telling me that my first performance of Henry V was a 'pale, piping, pusillanimous impersonation of Sir Laurence Olivier,' which I didn't take too well."

Who do you consider has had the greatest influence on your work as an actor ?

BURTON. "Well, I think it's really three people—first of all Phil Burton who was my English master at school, and the second was Emlyn Williams and the third was John Gielgud . . . all three had profound influences on my career."

On a number of occasions you have forsaken the riches of the cinema to return to the theatre. Why ?

BURTON. "I felt since I was in a job that I really didn't know, the least I could do was to have a shot at the various peaks that are associated with the acting profession. I've more or less now done most of the things that an actor of my age could do in the theatre. I've played Hamlet a couple of times, Henry V, Henry IV, Othello, Iago, Caliban . . . I've gone through most of these things and I did them as a kind of duty. But I did enjoy them sometimes. I find the stage a bit of a drudgery for the most part; the terrifying thing of playing the same play eight times a week for, shall we say a year, which I've done on two or three occasions, is enervating."

(Continued overleaf)

RICHARD BURTON (continued)

What as far as acting is concerned, are the penalties of being a box-office star?

BURTON. "There are not very many, except perhaps that you can't walk down the street with your dog, and I don't object to missing that. The advantages are enormous, you acquire a certain amount of wealth so that you are comfortable and you can make your family comfortable. You get the best seat in restaurants and the best seat in planes and so on. The advantages far outweigh the disadvantages. The only thing you have to be careful about is that you don't read your own publicity whether it's good or bad, because you might believe either. I don't read either except if I happen to pick up a paper and there's something about me in it, then I will read it, but I don't collect things about myself like a great many people do."

What do you fear most in your professional life?

BURTON. "Nothing very much, I hope I don't sound conceited."

Once having a secure contract with Alexander Korda, and having the opportunity to work concurrently in films and the London theatre, what prompted you to go to America in the first place?

BURTON. "Well you know I was under contract to Alexander Korda for about five years and he paid me £100 a week for five years, but I never made a film for him. I spent the whole time working in the theatre. Eventually he decided that I ought to make some money for him since he was paying me so much, so he sold me to Twentieth Century-Fox and off I went and did my stint, so he made some money and I made some money."

Is it true that you know every line of the script, your own part and everybody else's, on the day before you start to make a film.

BURTON. "No, I used to do that, and then I watched Elizabeth and I noticed that she didn't learn the script before starting, she learned it over her make-up table. So I stopped learning the script from the very beginning and I have done now for about five or six years."

Your wife has in fact described you as a genuine actor rather than a movie star. Do you recognise the distinction?

BURTON. "No, she's talking absolute nonsense . . . a good actor in the cinema is also a good actor on the stage and vice versa . . . if they have the right part and if they are well directed, and if they have good things to do."

Rumour suggests that you will give up film acting. If you did what would you do?

BURTON. "I don't know, I should probably write letters to my wife."

The market price for your services is reported to be extremely high . . . are you ever inhibited by these high investments in your capacity over box-office appeal?

BURTON. "Well sometimes I think that the amount of money that people like myself and Elizabeth are offered is a little immoral, but then it's pointed out to me by more hard-headed and realistic friends that if I don't get the money it will go to the producer, who is the natural enemy of the actor, so I decide to take the money instead. No it doesn't inhibit me at all. It can't last for ever obviously, nobody can get paid as much as half a dozen of us are, and keep on being paid that for, shall we say ten years . . . it'll disappear one of these days, but while it's there one might as well make hay."

According to Press reports, it's stated that in your early years your attitude towards the cinema was somewhat disdainful. Who, or what brought about your change of heart?

BURTON. "Well again it's not true, it was never disdainful, some papers fondly believe that if you play Hamlet at the Old Vic you must despise the glitter of Hollywood, and it's not true at all. Most of our major actors, almost without exception, Alec Guinness, John Gielgud, Laurence Olivier, Michael Redgrave, Ralph Richardson, they all do films! There's absolutely nothing wrong with doing films; we get this thing all the time like 'have you sold your soul for a mess of pottage' and all that, because you do films. Not at all, because if I play Hamlet, as I did three and a half years ago in New York, and I think it was the longest run they've had on Broadway of Hamlet, and you compare the amount of people who saw Hamlet to the amount of people who saw, say *Virginia Woolf*, there is absolutely no comparison. When you play in the theatre you confine yourself to a very limited audience but in films you can play to millions all over the world in all kinds of languages. It seems to me a far more exciting medium, but you must understand that I have never been what is known as a dedicated actor."

What would you like the future to hold for Richard Burton?

BURTON. "I don't know, a slow quiet decline into mortality."

You once admitted that you had no great sense of vocation that you acted purely for money. Is this a true reflection of your attitude?

BURTON. "Well it's partly true, but not entirely. I act for money but I also act because I enjoy it. I don't however think I would act if I wasn't paid. I don't think, for instance, that if I was a bank clerk in, shall we say Scunthorpe, that I would be a member of the local amateur society in order to play Richard II. I would play Richard II (nobody has ever asked me to play it I might say) only if I was offered money to play it."

How would you compare the life of the early Richard Burton with the Richard Burton of today. In short what does success mean for Richard Burton?

BURTON. "Well, it hasn't made a great deal of difference because you know £45 a week is exactly the same as a hundred pounds a week except that instead of drinking, shall we say, half and half you drink Guinness. It's much the same, it's enough to keep me in cigarettes and it enables me to buy my wife and children presents. I would have bought them presents if I was only getting twenty quid a week but they would have been rather different presents."

I believe you suffer from vertigo, how did this affect you whilst filming on the mountainous locations for Where Eagles Dare*?*

BURTON. "I was terrified throughout the entire film. I'm the kind of man who when he steps on the bathroom scales in the morning has a touch of vertigo. I have a terrible fear of heights, which is about the only physical fear that I have—I couldn't have chosen a more dangerous film to do from that point of view. I think I'll be one of the few people who won't be able to see it because I shall get vertigo just watching myself."

I declined another drink from the expensive, well stocked bar and stood up. Our interview was over.

As I crossed the thick, rich pile of the Dorchester's carpets and down past the matronly ladies (still taking afternoon tea) I thought of Richard Burton; of his Rolls-Royce, his yacht, his mink coat, his homes all over the world, his private jet aeroplane and his Elizabeth Taylor.

As I left through the swing doors the fog had set and it was beginning to rain. □ END

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THE BEST FILM

Star!

Another big scale musical wins our Best Film Award. The 20th Century-Fox production *Star!* told the wonderful story of Gertrude Lawrence. Julie Andrews gave one of her finest performances in the role, a part which she found to be the most exhausting she has ever played. *Star!* directed by Robert Wise and produced by Saul Chaplin, also starred Richard Crenna, Michael Craig and Daniel Massey. Runner-up to *Star!* was *The Graduate*.

THE BEST ACTRESS

Julie Andrews

For the second time Julie Andrews wins our Best Actress Award. She first won it for *The Sound of Music*. Julie's tremendous performance in *Star!* put her way out in front of all other actresses for this Award. Runner-up was Anne Heywood for her brilliant portrayal in *The Fox*.

THE BEST ACTOR

Sidney Poitier

The tremendous popularity of Sidney Poitier is not surprising. His many excellent performances, particularly in films like *Guess Who's Coming To Dinner?* and *For Love Of Ivy* won him the Best Actor Award. Not far behind Poitier in the race for this Award was Dustin Hoffman for his performance in *The Graduate*.

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Robert Shaw plays the Spaniard Pizarro

Christopher Plummer as the Inca King

ROBERT SHAW • CHRISTOPHER PLUMMER • NIGEL DAVENPORT • MICHAEL CRAIG

THE ROYAL HUNT OF THE SUN

SPECIAL PHOTOPLAY PREVIEW BY TONY TOON

Peter Shaffer's play, "The Royal Hunt Of The Sun," was described by one critic as "the greatest play of our generation". It was the first play by a contemporary playwright to be presented by Britain's National Theatre and was a success on Broadway as well as in London.

Now this remarkable drama has been given a more spectacular and colourful setting and the opportunity of reaching wider audiences in the film version directed by Irving Lerner and starring Robert Shaw, Christopher Plummer, Nigel Davenport, Michael Craig and Leonard Whiting.

It tells the story of the incredible conquest of Peru in the sixteenth century by the Spaniard Francisco Pizarro, who, by sheer courage and ruthlessness, and with only 167 followers crossed the Andes, secured the submission of a vast, unknown country and its King and gained possession

(Continued overleaf)

THE ROYAL HUNT OF THE SUN

(continued)

of fantastic wealth in gold treasure. His body now lies in the Cathedral at Lima, capital of the country which he annexed to the Spanish Empire.

The dramatic interest of the film, as of the play, lies not only in this story of conquest, adventure and lust for gold, but in the encounter and relationship between Pizarro and the strange Atahuallpa, King of the Incas, who was also considered to be an incarnation of their Sun God. Pizarro finds himself drawn to a sympathetic affection for the Inca King and becomes involved in conflict with his own followers who demand the King's death. Eventually, he accepts that the King should die, half believing Atahuallpa's own prophecy that he will be raised from the dead, and is heart-broken to discover that the prophecy is not fulfilled.

The taxing and subtle role of Pizarro is taken by Robert Shaw, who has distinguished himself in a variety of film parts —as a killer in *From Russia With Love*, a retarded brother in *The Caretaker*, a Nazi officer in *The Battle Of The Bulge* and as Henry VIII in *A Man For All Seasons*. He also played the title roles in *The Luck Of Ginger Coffey* and *Custer Of The West*, appearing in both of those with his actress wife Mary Ure.

To prepare himself for the part of Pizarro, Robert Shaw delved deeply into the history of the period and has studied the situation in Peru today. He is disturbed by the present conditions of the Indian descendants of the Incas. "When Pizarro came, the Incas had developed a centralised society, in which authority rested with the Sun King. The State provided every man with clothing, shelter, medical care and a wife. Their society was structurised: people could not move jobs or residence. It's not the sort of system that would appeal to us but there seems to have been no material poverty. Now," he says sadly, "most of the people seem to be in some ways worse off than they were."

Robert Shaw's first acting role was as—Lady Macbeth! This was when he was a boy at Truro School. Apart from his success as an actor, he is known as a playwright and novelist. He himself dramatised his controversial book "The Man In The Glass Booth," based on the Eichmann trial.

Comparing acting and writing, Robert says: "On paper I do exactly as I want, but as an actor you often have to do as others want. Also acting is quite different in that there is constant contact and association with others. I enjoy acting—particularly when we are dealing with a subject as searching as *A Man For All Seasons* or *The Royal Hunt Of The Sun*. Playing Pizarro was very absorbing. He was quite an incredible man and Peter Shaffer's words are like wine.

"Acting involves cameraderie and is in some respects the perfect antidote to writing, which is a valuable but isolated occupation. I should like to do both."

His conquered opponent on the screen, Atahuallpa, is played by Christopher Plummer, who it is interesting to note, played Pizarro in the stage play in New York. "There are good reasons for my taking this part rather than that of Pizarro," says Plummer. "Robert Shaw is marvellous as Pizarro, absolutely right for the screen. I felt I would like to play the other leading role of the Sun King because I thought that the film could bring more dimension to the character than Atahuallpa had on the stage.

"I chose the Pizarro part on Broadway because he carried Peter Shaffer's text and all the philosophy Peter was talking about, and speech in the theatre is in a way more important than action. Now, on the screen, it is just the reverse. I think the simplicity of Atahuallpa is more of a motion movie part. Certainly playing Atahuallpa is much more fun, and they are in a way more equal on the screen than in the theatre."

Christopher went on a frugal, no drink, no fats diet for his part. He wears little but a loin-cloth and spare waist-weight would show like a lifebelt.

Plummer feigned mock remorse and said: "No drink and the diet are some of the penances of the part—luckily I had little weight to lose. But that is something that was not necessary for the Broadway Pizarro part, he was very old, very crotchety and very bitter. How a man his age—he was 63—climbed the Andes and conquered Peru I do not know but there is no doubting the historic certainty that he did.

"Now the young Inca Atahuallpa is something else again. He was only 33 and obviously very naive about the outside world although very ruthless within his own.

"He is something of a historical enigma but all the more fascinating for it. I have read Prescott and the German books on the Peruvian conquest but there is very little in history about how he behaved or moved or his mannerisms, yet he was God King with a power of life and death over an empire and everyone in it.

"One interesting fact about Atahuallpa is that he did learn to speak Spanish quite fluently in two weeks which is amazing for a warrior King with little contact with the outside world and it gives some insight into the quality of his mind."

Christopher Plummer plunged himself into something of a linguistic labyrinth to play Atahuallpa. He elected to speak some of the dialogue in Quechua—an almost extinct tongue used by the ancient Incas. A Peruvian who knows Quechua worked with the film unit in Madrid was seconded to the star as tutor.

"It was the sound I wanted, it's rather ethereal," said Plummer, "the sound of that tongue brings on another kind of world, a foreign world, which the Inca Empire was and it will, I hope, rivet the audience. In too many movies we see foreign languages spoken in English with accents and I think it is boring. But I haven't Atahuallpa's genius, I didn't learn much very quickly.

"It was marvellous to do this play again but in a different role—the subject is of such a large and imposing nature, you could play it many different ways and different times and still not know quite everything that is in it."

The part of Pizarro's aristocratic second in command De Soto was assigned to Nigel Davenport who, like Robert Shaw, performed memorably in *A Man For All Seasons*. Since then the demands of the screen have kept him busy, two of his latest films being *Sinful Davy*, directed by John Huston, and *Play Dirty*, with Michael Caine, in which Nigel played second lead. As De Soto in *The Royal Hunt Of The Sun*, he rides a magnificent grey. "For me that is like a special bonus," he says. "Since I was a boy, I have always loved anything that trots, eats grass and does not talk. But I had to watch this one: she had a star complex and would start prancing as soon as the camera was turned towards her."

After a fine performance in *Romeo and Juliet*, Leonard Whiting makes his second appearance on the screen as young Martin, Pizarro's devoted page. Leonard's own comment on the part—"Martin is like many young people today, including me. We find ourselves constantly bewildered by the harsh realities of the adult world. Centuries have passed since Martin's time but, his reactions are very much the same as ours."

Other roles are played by Michael Craig as the cold, uncompromising King's Veedor, Estete; Andrew Keir as Valverde, a Dominican Friar; Alexander Davion as De Nizza, his Franciscan assistant; James Donald as King Carlos V; William Marlowe as Candia, a Venetian cannoneer; Percy Herbert as Diego, a mercenary; and Sam Krauss, playing Felipillo, Pizarro's Indian friend. □ END

Leonard Whiting plays Pizarro's devoted page

Pizarro leads an ambush against Atahuallpa's followers

Michael Craig who plays Estete

The Spaniards pass sentence on the Inca king

Atahuallpa and Pizarro discuss their different faiths

The death of Atahuallpa draws near

BOND IN ACTION

GREG DAVIS PREVIEWS THE LATEST BOND MOVIE ADVENTURE

"On Her Majesty's Secret Service"

INTRODUCING GEORGE LAZENBY AS THE SCREEN'S NEW 007

Ian Fleming may no longer be alive to write more adventures of the intrepid secret agent, James Bond, and Sean Connery, the man who brought Bond to screen life may have opted out of the role which helped him become an international star. But Harry Saltzman and 'Cubby' Broccoli, the co-producers of all the Bond movies signed up a new Bond, George Lazenby, from Australia, and are obviously going to carry on making their Bond bonanzas.

The latest, *On Her Majesty's Secret Service* is directed by Peter Hunt, the editor of all the Bond films and second unit director on most of them.

The sixth Bond adventure in this incredible series is certainly action packed. Fully armed jet helicopters made bombing runs over the Swiss Alps; squads of top European skiers made death-defying runs down icy slopes; finally, a studio set with furnishings and fixtures worth over £100,000 was blown to pieces, in such thunderous style that even the Bond technicians flinched.

For the thrilling ski chase scenes, a world class champion skater, Willie Bogner Jnr., skied down the mountainside backwards, holding a small camera and filming skiers travelling at high speed behind him.

George Lazenby, who stepped into the

Left: *Bond in the company of some gorgeous girls.*

Right: *George Lazenby with co-star Diana Rigg who marries Bond in the movie.*

Below: *The director is aiming to make people forget Connery as Bond once they see Lazenby.*

AGAIN

Bond character, is an ex-apprentice car mechanic who became a used car salesman, and worked in several Australian cities before coming to England a few years ago. He worked hard at the same trade and soon progressed to selling brand-new limousines in a Park Lane showroom. It was during his time there that a freelance photographer told him that with his dark good looks and his athletic physique he should try male modelling. He tried, and within a year became one of the busiest and most highly paid models in Britain and on the Continent. Now, as James Bond, George makes his motion picture debut *(Continued on page 52)*

...and this is Bond's
Australian

There is no doubt of the allure of the beautiful 23-year-old Australian Anoushka Hempel. She has that extra something which makes a man look not only twice, but ten times and more. But the man who is doing most of the looking at the moment is that inveterate conqueror of beautiful women—James Bond himself.

For Anoushka plays the part of the 'Australian Girl' in the latest 'Bond' film, *On Her Majesty's Secret Service.* And even though Anoushka is only one of several international beauties, she will surely stand out from amongst them.

She has an immediate link with Bond himself, for Miss Hempel comes from the self-same bush town of Goldbourne, 150 miles from Sydney, as George Lazenby who took over the Bond role from Sean Connery.

Not that Anoushka's brilliance is simply restricted to looking beautiful, or acting. In addition she keeps a stall in London's Portobello Road Market, where she sells silver. As if this wasn't enough, she is also a brilliant interior decorator!

Remember the name — Anoushka Hempel. With a figure like hers it certainly shouldn't be too difficult.

girl... ANOUSHKA HEMPEL

HELLO, KELLY

(Continued from page 19)

He was unreachable."

And this, "I don't know another man in the business who can get up from a dinner table at nine o'clock precisely because he has to learn his lines or has an early call. That is dedication, yes. It is also very cold, I think."

Kelly says, "I still feel the need to dance. I had a good day yesterday and enjoyed it because I felt I was contributing some gaiety and joy to living, making my small contribution. I feel the contribution I can make the best is joy, but when I fall short and don't turn in a good performance, when it misses, I'm distressed.

"Oh, I don't think it's a blow to my vanity or anything like that because I've proven myself in enough ways. But it's like a fighter. He trains, schemes, sweats a little blood, climbs into the ring—and loses. He's distressed.

"There are many parallels to the fight game. A dancer's life is probably the shortest artistic life in the world, and you have to face that fact when you get into it."

Today Kelly has a good marriage, three children, a house in Beverly Hills the bank doesn't own, an ice box of beer and enough pay put by to keep a fair-sized pack of wolves from the door. He runs, swims, plays tennis, and volley ball.

"It's easy to loaf in California," he says. "But I guess I'm a lousy loafer. The trouble is, it becomes more difficult to get excited as you grow older. As you roll along you find less things to really stimulate you, perhaps because your objectivity grows with maturity. People ask me about the new dances: Aren't you excited about this dance or that dance? I say, no. They're all very old, African fertility rites, atavistic, they've been going on for a thousand years. The fact that they're now being done by teen-agers in discotheques doesn't make them new. I've done the same steps in routines a hundred times, every dancer has."

Today he again reigns supreme as the dance mastermind of Hollywood. But he is not unmindful of the bad days when the musical was economically out of style. He was having recurring ructions with M.G.M. and finally quit the studio just two years before he would have qualified for a golden pension.

"If I'd held on I would have collected 25,000 dollars a year for life. But I couldn't stand being inactive. They had cold feet about musicals and I was a song-and-dance man so what the hay was I doing there?"

The crunch came when Sam Goldwyn asked the studio to release Kelly for his production of *Guys And Dolls*. They refused.

"Goldwyn said if he couldn't get a great song-and-dance man he'd get a great actor for the part—he went out and got Marlon Brando. A year later M.G.M. made up their differences with Sam Goldwyn and even agreed to distribute the movie. I've had my fair bundle of disappointments. Sometimes you feel put upon because the pictures you've made were taken out of your hands by the front office. They've been re-cut or re-dubbed and other times, sure, you know basically you were at fault."

During the musical famine, he turned his talents to many other things. He directed, produced, acted and starred in some fine television spectaculars; he choreographed and staged an original ballet for the Paris Opera and was made a Chevalier of the Legion of Honour.

Gene Kelly dances in Les Girls

But perhaps he is most proud of *The Happy Road*, which he produced, directed and starred in. "It was a really little picture. I made it for less than 500,000 dollars. It won all kinds of awards. It was hailed as a sweet family picture . . . but nobody came to see it."

Active and affluent, he nevertheless worked in an area close to creative wilderness, a land barren of the polished, glowing musicals he loved so well.

"Musicals don't change the world much," he says. "But pictures like *Hello, Dolly* bring a lot of pleasure to people in a world where pleasure is at a premium. They certainly give *me* a lot of pleasure!"

Now, reigning 80 feet high on a camera crane above a stunning reconstruction of New York City in the Gay Nineties, Gene Kelly is like a king out of exile. He looks almost regal enough for white tie and tails.

□ END

Another memory from Kelly's M.G.M. days. He is pictured here with Dolores Gray, Michael Kidd, Dan Dailey and Cyd Charisse relaxing between scenes for It's Always Fair Weather

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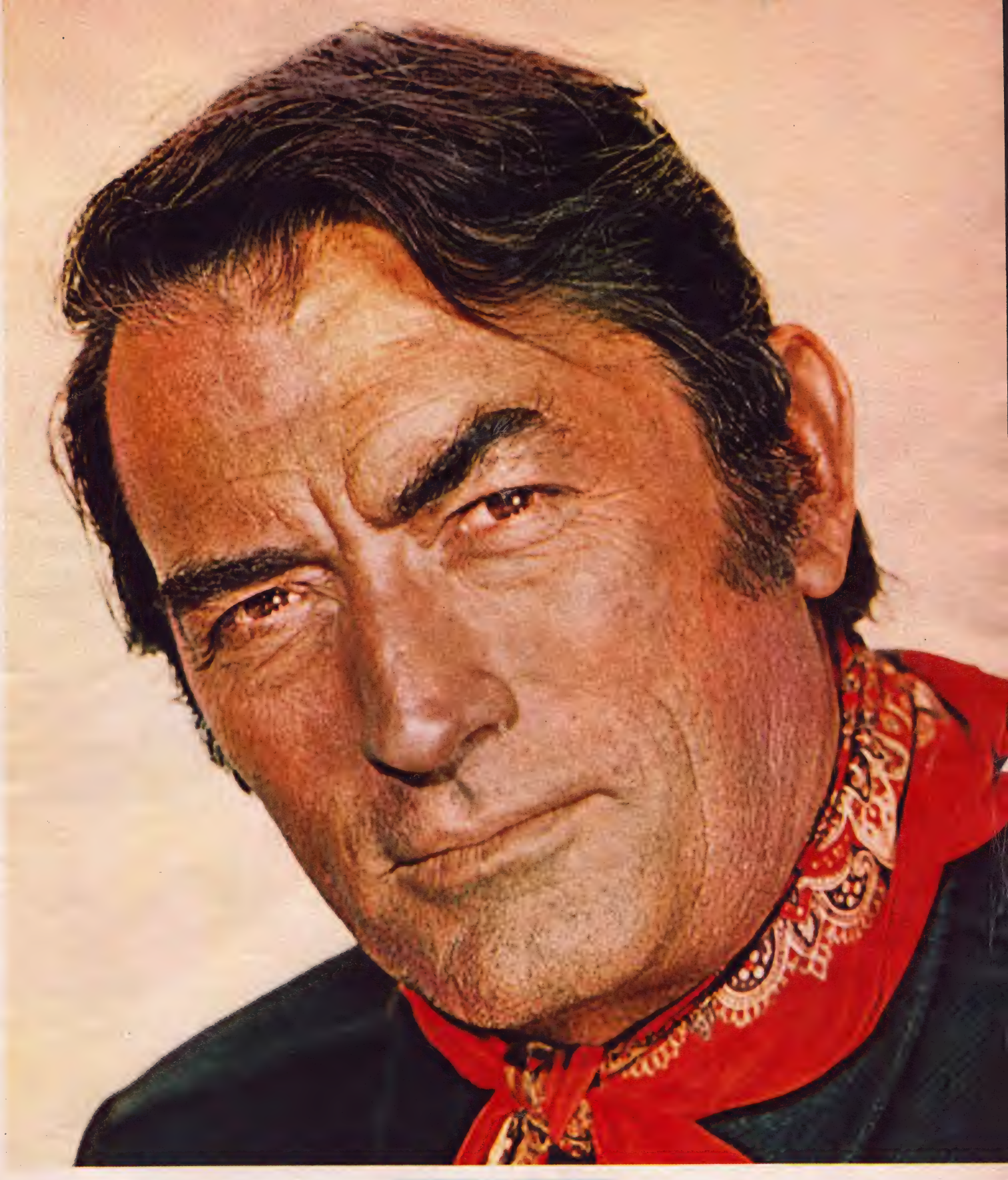


THE GREGORY PECK LIFE STORY

BETTY JENNINGS traces the fascinating life of a top screen star

THE GREGORY PECK LIFE STORY

After his parents divorced, Greg was raised mainly by his grandmother

His school days passed unspectacularly

The young Peck had no theatrical links in his background

At University he made his first stage appearance

Peck's movie debut *Days Of Glory* (1943)

As Father Francis Chisholm in *Keys Of The Kingdom* (1944)

World In His Arms with Ann Blyth (1952)

Gregory Peck's co-star in *Gentleman's Agreement* was Dorothy McGuire (1948)

In *Twelve O'Clock High* he co-starred with Gary Merrill and Millard Mitchell (1949)

A scene from *David And Bathsheba* made in 1951

Gregory with his former wife Greta Konen

Gregory starred with Ava Gardner in *Snows Of Kilimanjaro* (1952)

A scene from *The Million Pound Note* made in 1954

One of his biggest hits, *Roman Holiday*, with Audrey Hepburn (1953)

● As long as I can remember, Gregory Peck has been my own particular idea of a top film 'hero'—the only star I could really say had made any lasting impression or appeal for me.

I suppose I have a sort of 'thing' about him although I have never gone overboard about the feeling—like collecting pictures and such—I just get a glow whenever his name is mentioned !

So perhaps the sense of pleasure can be imagined when some few years ago I went on to the set of *The Guns of Navarone* to interview James Darren, Gia Scala and, the highlight of the occasion, Gregory Peck.

Of all the many stars I have met, the brief ten minutes or so I had with Mr. Peck, I think, gave me the biggest thrill of my interviewing days.

It was the end of filming for the day and he had to be in London shortly for a fitting for his suit for Ascot. A keen race-goer he had, I believe, a horse running at one of the meetings that week, a fact he was delighted about. I was invited into his dressing-room and for all his rush to be away Gregory was both courteous and friendly.

With horse-racing uppermost in his mind our brief conversation, as I recall, centred around it and although I didn't come away with "sparkling" copy from the handsome Mr. Peck it was an encounter I wouldn't have missed for anything.

Quiet, obviously reserved, yet trying to put me at my ease he appeared the epitome of what a man, and top star in films, should be. Henceforth, in my eyes, Gregory Peck could do no wrong.

Well, his record speaks for itself—his private life has never really hit the headlines. Even though the break-up of his first marriage to Finnish-born Greta Konen, which ended aften ten years, and his subsequent remarriage to French journalist Veronique Passani, may have caused a slight stir, Mr. Peck handled his personal affairs as discreetly as possible for a man in his highlighted position.

His professional career also speaks for itself. Looking through his screen credits over the years—and his latest one about space exploration titled *Marooned*, is his 41st film—it's difficult to find a "dud" amongst them. With only few exceptions Peck has made top flight, entertaining money-spinners. Many have won him acting awards—several have got him 'Oscar' nominations—*The Keys Of The Kingdom; The Yearling; Gentleman's Agreement; Twelve O'Clock High*—and *To Kill A Mockingbird* won for him the highest prize the film industry can give; the Academy Award as Best Actor in 1963.

All of which, in anybody's book, must place him high on the list of successful men in the field of film-making.

But a successful life did not always seem on the cards for Eldred Gregory Peck, born on April 5th 1916, in La Jolla, California, the son of Gregory and Bernice Peck.

The elder Mr. Peck was an Irish-American who believed his forebears originated from Peckham. He went from New York to La Jolla to set up as a chemist. Bernice Peck was an accomplished pianist but the young Greg had no theatrical links in his back-ground.

In fact in his early years he saw little of his mother for his parents divorced when he was three and he was mostly brought up by his grandmother who, he admits, was a great soul with immense influence on him.

His schooling passed unspectacularly. He was both small in stature, only five feet four inches tall at 14. As a scholar he didn't care enough to get a sufficient pass to gain a university place.

"My ambition then was to get into the world, earn money, travel, meet people and see places," he said later.

Perhaps fortunately for Greg a woman took him in hand. She was his first serious date and although he was happy earning money as a lorry driver she persuaded him to study and get an entrance for a pre-medical course to the University of California. Here he was active in sports until a spinal injury compelled him to take things easy.

Destiny was advancing on him, for at the University he made his first stage appearance and subsequently followed his interest in the theatre.

Did he recall it ?

"I certainly do. I was striding across the university campus in my stiff corduroys and leather jerkin when a voice called out 'Hey you ! I wanna tall guy for my next play'."

It was professional actor Edwin Dueer, who was coaching the college dramatic school. Greg, having grown considerably since his schooldays, got the part.

Life had been interesting and enjoyable at university but Greg

(Continued overleaf)

THE GREGORY PECK LIFE STORY

With his wife Veronique Passani at the premiere of *Man In A Grey Flannel Suit* (1956)

In *Moby Dick*, Gregory gave a fine performance as Captain Ahab. John Huston directed (1956)

Another film with Ava Gardner, *On The Beach* filmed in 1959

In 1961 he made *The Guns Of Navarone* with David Niven

For his performance in *To Kill A Mockingbird* he won an Oscar (1962)

In *Mirage* he co-starred with Diane Baker (1965)

Arabesque teamed Gregory with Sophia Loren (1966)

The Stalking Moon was one of his recent Westerns

On the set of *The Bravados*, Peck sits with Joan Collins and director Henry King (1958)

A scene from *Behold A Pale Horse* made in 1964

In *Mackenna's Gold*, his latest release, Peck plays a marshal of a frontier town

Soon he will be seen in *The Chairman*

decided to abandon his medical course and set out for Broadway, New York.

Armed with a letter from a family friend he got a job as a barker at the New York World Fair, after that becoming a guide at Radio City.

Perhaps not exactly what the aspiring young actor had in mind but eventually he began to find a niche for himself in the theatrical world. He won a two-year scholarship to the New York Neighbourhood School of Dramatics.

In 1940 Greg tried to get into the U.S. Army but because of his spinal injury he was turned down. Instead he won a position in the celebrated Barter Theatre in Virginia.

This led to a tour with Katharine Cornell in 'The Doctor's Dilemma' which in turn led to Broadway and on to Hollywood for his debut in the film *Days Of Glory* in 1943.

The serious young actor was launched on his most successful career, but as he says . . . "I enjoy playing comedy very much, but I get little chance to do it. In my second picture *The Keys Of The Kingdom* I played a serious and rather noble missionary priest and ever since producers have tended to see me in serious and rather noble parts, so my comedies have been few and far between. But I love comedy and I always try to inject a note or two of it in my most serious roles, if the situation is right for it.

"It's the most difficult kind of acting, I think, and the most difficult thing to direct, especially in films, because you must gauge the audience reaction yourself. They're not there in the studio to tell you what's funny and what's not, so you have to imagine how they will react and work out your timing without help from the audience that you get on stage. So I admire good comedy playing and what little of it comes my way.

"In my early stage days I played some quite wild comedy roles and loved it. I played the crazy Russian ballet instructor in 'You Can't Take It With You'—he was one of the great stage eccentrics—and I played the lead in James Thurber's 'The Male Animal'. I also played in Restoration comedy in summer repertory many years ago. I remember I always wanted to do 'The Playboy Of The Western World' which has some wonderful comedy in it."

Equally at home on stage and screen Gregory Peck, in 1947, founded the La Jolla Playhouse with Joseph Cotten, Mel Ferrer, Dorothy McGuire and Jennifer Jones. Now he concentrates mainly on film work but as he says: "Screen acting might be termed 'a thinking', interior kind of acting. You need a great deal of concentration for film acting. What fascinates a cinema audience is to follow your train of thought, especially when you're not speaking and in order to achieve this kind of detachment and this kind of complete relaxation in front of the camera, you must have total concentration.

"It's a rather difficult mental exercise and it's not always easy to achieve, even for someone who's practised and a veteran at it. It's quite different from stage acting, of course, and yet I've always felt that a good stage actor and a good screen actor have much in common. I think that good film actors might have made equally good stage actors had they started out that way and vice versa.

"Quite early on in my career I worked with Alfred Hitchcock (on *Spellbound* in 1945 and *The Paradine Case* in 1948). I was very young at the time and I don't think I was able to give of my best. I was 'green' and relatively untutored in screen acting.

"Two of the old-time Hollywood directors I have enjoyed working with have been Henry King and Raoul Walsh. I've made a number of pictures with them; they were of the 'old school' and they'd be considered old-fashioned today by the film buffs. But I got along with them extremely well and I did good work with them because we had a good relationship as men together.

"The actors I've admired most have usually been older men with wide experience. One of the greatest was the late Walter Huston, with whom I made a couple of movies. He usually chatted to me about boxing and baseball and such things, but one day I changed the subject to acting (which he didn't really like discussing) and asked him for his secret, the secret of being a great actor. 'Son' he said, 'give them a good show and always travel first-class.' That's the way *he* summed it up! I also worked with such great stars as Charles Laughton, Lionel Barrymore, Ethel Barrymore. . . I always admired the great character actors—the actors who pour more into the vessel than the vessel can hold. I'm not terribly interested in young actors. I know they're necessary but they don't interest me a great deal. I like to see a marvellous character who has experienced a lot and who is able to reflect in his work a great deal of knowledge and insight into life."

(*Continued on page* 48)

BILL TRAVERS AND VIRGINIA McKENNA!

FROM LIONS in 'BORN FREE' TO OTTERS in 'RING OF BRIGHT WATER'

Bill Travers and Virginia McKenna became truly attached to the otters during their months of filming in Scotland

Bill Travers and his wife Virginia McKenna chose Gavin Maxwell's enchanting story of Mijbil the otter as their sixth film together. It follows *Born Free*, another animal story in which they last appeared.

Ring Of Bright Water tells the simple story of a man, tired and bored of life in London who decides to buy a cottage in the Scottish Islands. He takes with him his pet otter, Mijbil, whom he had first seen in a pet shop. Hearing a circus owner bargaining for the otter he yields to an impulse and buys it himself. Soon he discovers that an otter can do an immense amount of playful damage in a flat. His landlady serves him with an order—either he goes or the otter goes.

So off to Scotland he travels with Mij. There he meets an attractive lady doctor Mary MacKenzie. Their mutual love of animals brings them closer together as they share both the comic and tragic events surrounding little Mij and his doggie friend, Jonnie.

The film is directed by Jack Couffer who also wrote the screenplay with Bill Travers. Couffer has directed many fine animal films.

"Most of the films I've done," said Couffer, "have been as pure entertainment, which is fine and I think that this film is pure entertainment, but it also has a little bit to say for wildlife conservation, to make people aware that an animal has value other than something to laugh at. That is why I've enjoyed making *Ring Of Bright Water* so much because it's fun to do something you feel has values."

Before production started on location in the Western Highlands Bill Travers and Virginia

Mij the otter, attracts attention wherever he goes

Virginia McKenna with Jonnie and Mij

Bill Travers with (inset) the lions of *Born Free*, and (above) with the lovable otter in *Ring of Bright Water*

McKenna were given a month to get acquainted with the otters brought over from America for the film.

"We knew absolutely nothing about otters before we started the film," said Bill.

"What *was* so interesting," said Virginia, "was that we found that a similar relationship had to be built up with the otters as we had with the lions of *Born Free*. The same relationship had to be established. One had to trust, one had to grow fond of one another; one had to be friends and have fun, and all the things which we discovered and learnt through working with the lions. The same applied to the otters.

"We found it a question of not forcing yourself on them. Rather like children. You must wait until they think the time has come to approach you. We went into a large enclosure, and just sat there. We'd talk to them; maybe throw a ball or something to show we wanted to play. Finally the otter accepted us and came over. Each day we'd establish a little more contact. It does take time, but it's the only way."

Bill and Virginia adore to work with each other. Bill explained, "Through knowing each other so well, we have developed a kind of telepathy when acting together and one can anticipate what the other will do in certain circumstances. This is good, although it isn't always a 'plus' factor. Acting with someone completely unpredictable is also stimulating, but Ginny and I enjoy each other's company so much that I can't see any point, if we can work together, of not doing so.

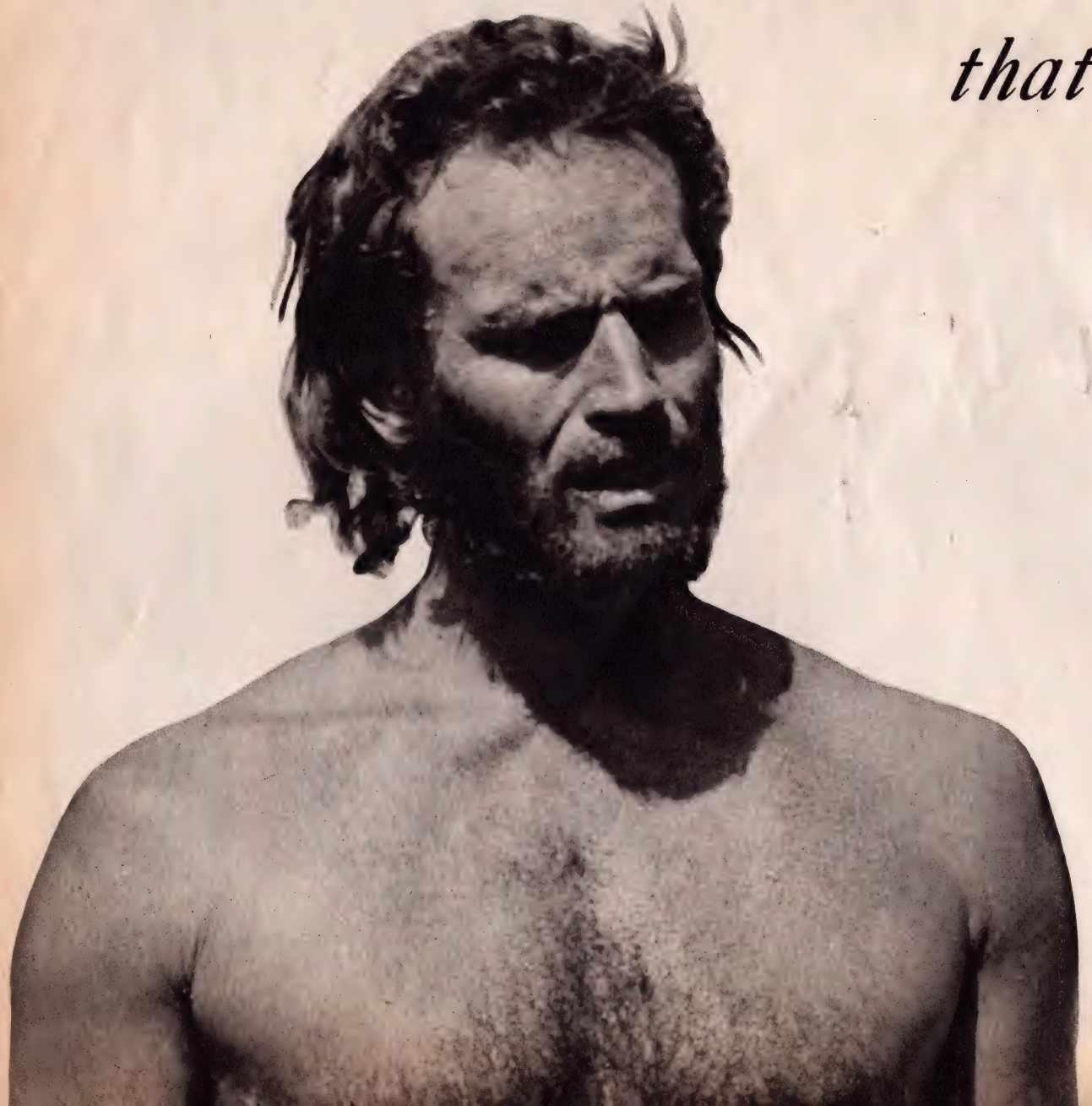
"Acting together allows us to live without these awful *(Continued on page 61)*

Mij surveys his kingdom

Bill Travers and Mij have games on the beach

Jonnie and Mij go swimming

CHARLTON HESTON— *the* NUDE *love scene that went too far!*



" Not Moses ! " the writer squawked in genuine amazement. She could scarcely credit what her informant was saying: " Not the fellow who painted the Sistine Chapel. Not the president of the Screen Actors' Guild. Not Charlton Heston ! You must mean Kirk Douglas." " Nope," the informant said. " It was Chuck Heston all right. Wow ! What a scene." The informant didn't work in the publicity department but in another capacity on the Warners-Seven Arts lot, so he was telling the plain unvarnished truth as he saw it. And the truth, as he reported it, was this: Charlton Heston and a gorgeous, second lead doll named Diana Muldaur had given such convincing performances in a very raw love scene that members of the crew had actually looked away in sheer, nervous embarrassment. The scene was for a picture named *Pro* in which Heston plays a professional American football player who is more active off the field than on. According to the

(Continued on page 56)

"Only an actress can understand and live with an actor . . .his problems, his ego," says Charlton. And, fortunately, he married one—Lydia Clarke—and the marriage has endured for twenty-four happy years. The Hestons have two children, adopted daughter Holly Ann, seven years old, and son Fraser, thirteen

Richard strips for action in A Man Called Horse

WHAT IS RICHARD HARRIS DOING IN THE NUDE?

Richard Harris has had a varied and colourful acting career. But his biggest challenge to date—and one of the boldest departures in movie-making in recent years—comes in his next film *A Man Called Horse.* For most of the first half of the film Harris is seen in the nude, as an English aristocrat captured by Indians and completely degraded

Permissiveness in sexual matters today has passed all previous boundaries. Sex and nudity are used to sell everything from books to sun tan lotion, but their most obvious appearance is in the mass media. The shock effect of such stage productions as the Broadway hit, "Hair", and the outright pornography of some Scandinavian films has made sex and nudity a commonplace for selling tickets.

The benefits of such displays may be debated, but one definite departure from all the foregoing is the use of nudity in an asexual fashion. Such a departure is the Cinema Centre Films production of *A Man Called Horse* which presents actor Richard Harris totally nude for the first section of the picture, in a completely valid and asexual dramatic way.

The question of why Richard Harris, currently one of the top international box-office names, should be willing to appear in the nude is not difficult to understand. Harris's nudity goes beyond a sexual view and makes a pertinent dramatic point. His role has classic overtones, being the story of a man reduced to his lowest possible point—both physically and mentally.

As an English aristocrat in 1825, he is captured by Sioux Indians while on a hunting expedition, and made into a slave, a horse if you will. Thus his inherited position and wealth fail him. He is forced to either remain a horse, as the title implies, or grow into manhood in the most fundamental terms.

In a more personal sense, Harris's reasoning in regard to the role may best be analysed when he is considered as an actor, one who wishes to communicate in the strongest possible way to his public.

A Man Called Horse gives him a dramatic role within which he is able to totally reveal his physical assets, in a way never before open to an actor. It is an unparalleled part, a characterisation developed without illusion of set, setting or costume. In essence, he develops the character from the skin out.

In *A Man Called Horse* Harris's nudity is in complete keeping with the dramatic intent of the film—a man reduced within a primitive setting and developing back into the shape and intent of manhood. □ END

GREGORY PECK

(Continued from page 41)

Well, the Gregory Peck we know is certainly an experienced professional and his life reflects active interest in his community as both an actor and citizen.

His many good works have included being California State Chairman of the American Cancer Society in 1964 and National Chairman in 1966. Ex-U.S. President Lyndon Johnson appointed him as a member of the National Council on the Arts and he served from 1964-1966. He has been active with the Motion Picture Relief Fund; the American Film Institute; the Los Angeles Music Centre; The Inter City Cultural Centre and he is currently the President of the Motion Picture Academy of Arts and Sciences, a high honour. All of these activities make him an extremely busy man.

"I'm also deeply involved with the American Film Institute," he says. "The Institute is somewhat like the British Film Institute and the British National Film Theatre in London. They are engaged in the archival preservation, restoration and cataloguing of films. They are also founding a school for directors, similar to the ones that exist in Prague and in Poland.

"The Motion Picture Academy is the organisation for film-makers, technicians and artists in Hollywood, around 3,000 of them and their main function is to recognise achievement once a year with the awarding of the Academy Awards or 'Oscars'. They also maintain the best film library in the world, which is a valuable help to students and researchers. They award a number of scholarships and fellowships each year and also hold retrospective film shows."

Greg, as I've already mentioned, has received an 'Oscar'. He comments: "My role in *To Kill A Mockingbird*, was probably the most completely well-rounded character I've ever played. But I can't say that it was the most difficult thing I've had to do. On the contrary, it was one of the easiest things I've had to do. The part fitted me so well; it was like climbing into a favourite suit of clothes. I knew all about that man, those children and that small-town background, because my own early life was very much like that. I was like those children and my father was like that man and now I'm somewhat like that man myself, I suppose. It was wonderful being given the 'Oscar', but I feel, deep down, that I've done better acting in more unsuccessful pictures that didn't come off as a whole."

On success—and failure in films, he comments: "Sometimes one realises that one has chosen the wrong script and perhaps rejected the better one. A matter, simply, of faulty judgment. One has regrets, of course, but there's nothing to be done about it. However, there are times when one takes a story because it's the best thing that's offered and one doesn't want to go too long between pictures. There are two kinds of approach to the problem, of course. There are those film actors who wait and wait for the perfect role—then it may not turn out so well if and when it does come along. But most actors, I think, prefer to be practical. Acting is the way we earn our living and we want to keep working. There aren't always great scripts offered, so occasionally one takes a script that has flaws and is far from perfect. It must have something you like, something that makes you hope you can bring it off, in spite of its faults. But sometimes it doesn't come off and you feel disconsolate, but then you go on to the next one. That's a film actor's career—you take the best film that's offered. Enough of them *are* good, so you have a reasonable number of successes along the line."

1969—Gregory Peck's 26th year in films—looks like being yet another bumper, and successful year for him—and us. We recently saw him in *The Stalking Moon*, an interesting Western.

There's another big Western, *Mackenna's Gold*, from Columbia, recently premiered in London. Gregory plays Mackenna, a cynical marshal of a small frontier town. He is made prisoner of a bandit gang because he is the only one who knows the route, and can take them, to the legendary Valley of Gold.

It promises to be both suspenseful and exciting especially as the same group of film-makers that made the tremendously thrilling *Guns Of Navarone* have reunited their talents. Producer-writer Carl Foreman; director J. Lee Thompson; composer Dimitri Tiomkin; production designer Geoffrey Drake; and, of course, star Gregory Peck team again in this adventure Western. Co-starring are Omar Sharif, Telly Savalas, Camilla Sparv, Keenan Wynn, Julie Newmar, Lee J. Cobb, Raymond Massey, Burgess Meredith, Anthony Quayle, Edward G. Robinson, Eli Wallach—a fantastic cast for any film.

20th Century-Fox's *The Chairman* is another coming film in which Gregory Peck shows full measure of his versatility, as compared with his role in *Mackenna's Gold*. In *The Chairman* he plays Dr. John Hathaway, a Nobel prize-winning scientist who places his principles, and the good of his country, above his own personal safety when he agrees to enter Red China on a highly

(*Continued on page* 58)

Producer Carl Foreman, Peck, director J. Lee Thompson and Omar Sharif on the set of Mackenna's Gold

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A TONY TOON INTERVIEW . . .

FILMS AND ROBERT STEPHENS

ONE OF OUR FINEST ACTORS

Pretty Pamela Franklin shares a daring scene with Robert

I met Robert Stephens in his dressing-room at the Old Vic, the present home of the National Theatre. He is an associate director of the National Theatre as well as one of its leading actors.

He is also the star, with his wife Maggie Smith, of this year's Royal Film, *The Prime Of Miss Jean Brodie*.

"Britain has produced some of the finest actors and playwrights in the world and we have a strong tradition of theatre," said Robert. "Other countries with less theatrical achievements and traditions have long had their own National Theatres, which get more financial support from their Governments than ours does even now. However, at least we have made a start and have been going for five years and I look forward to a gradual expansion of our activities. The National Theatre has already a special appeal to young people and I think that this will grow."

For all his love of the stage, Robert Stephens by no means turns his back on the cinema. He has been seen in *A Taste Of Honey*, *The Small World Of Sammy Lee* and *Morgan—A Suitable Case For Treatment*, among others.

Now he can be seen playing Teddy Lloyd in *The Prime Of Miss Jean Brodie*.

"Stage actors tend to look down on film actors," he said. "They think that in films one gets big money for jam. But I don't agree with that at all. Stage and screen acting complement each other. I want to do both. You can learn about stage acting from films and vice versa: and film acting isn't easy by any means. For one thing, films demand a fantastic amount of discipline."

"*The Prime Of Miss Jean Brodie* is the first film in which you have acted with your wife, Maggie Smith," I said. "How would you say it worked out?"

"Oh, fine!" he replied laughingly and without hesitation. "No trouble or strains at all. Of course, we have been together on the stage in 'Much Ado About Nothing,' for instance. *Jean Brodie* provides an interesting situation because as the art teacher I'm married

"FILM ACTING ISN'T EASY, FOR ONE THING IT DEMANDS A

Robert and Maggie co-star in The Prime of Miss Jean Brodie *their first major film together*

to someone else and have a rather complicated relationship to Maggie, who is Miss Brodie, the unconventional spinster schoolmistress: and I have a rival in the music master, played by Gordon Jackson.

"I saw the stage version of *Jean Brodie*," he went on, "and thought it a great success. But there was one aspect I didn't care for—the flashback technique. It was an idea introduced from the original novel, by Muriel Spark. Maggie and I suggested that this should not be reproduced in the film. Of course, flashback is common enough in the cinema and sometimes very effective but in this case we felt that it held up the forward thrust of the story. The narrative is strong enough on its own. It was agreed to cut it out and I think the script was greatly improved as a result. Jay Presson Allen, who wrote the screen version as well as the stage play, was very co-operative.

"Another change is in the ending. In the stage play we are told that Miss Brodie rides her bicycle into a lake. We felt that it wasn't important what happened to her after her 'prime'. So in the film she is not disposed of in that way.

"It was great to work with a fine director like Ronald Neame, who has spent all his life in films and has made first-class movies like *Tunes of Glory* and *The Horse's Mouth*.

"Yes," he said in answer to another question of mine. "I would certainly do a film with Maggie again if the subject was right." What sort of subject? "Well, either light comedy—she's a first-rate comedienne you know—or a really serious drama."

Robert Stephens has reached the top rank in both stage and screen. In 1965 he won the Variety Club of Great Britain's Best Stage Actor award for his performance in 'The Royal Hunt Of The Sun'. He has the name part in Billy Wilder's forthcoming film *The Private Life Of Sherlock Holmes*. I was naturally interested to know whether he still had any personal career ambitions. But he preferred to speak not directly about himself

(*Continued overleaf*)

"I would certainly do a film with Maggie again," says Robert

FANTASTIC AMOUNT OF DISCIPLINE"

ROBERT STEPHENS

(Continued from previous page)

but rather of the entertainment world in general. "The advent of colour TV," he says, "makes a fundamental difference. It will be possible to produce plays for showing on TV, both here and in the States, on a scale which is at present ruled out in the theatre for financial reasons. There will be an upward adjustment of standards and the possibilities are most exciting. Yes," he repeated, "colour TV is the key to the future."

Robert and Maggie already have a young son Christopher and I gathered that an addition to the family was recently due. Would they like Christopher to be an actor? "Oh, he already is one," laughed Robert. "He was in *Hot Millions*, the film my wife made with Peter Ustinov." He added, "If he wants to be an actor later on, I certainly wouldn't want to stop him."

Robert Stephens' dramatic career began, humbly enough, when while at school, he joined a company run by the National Association of Boys' Clubs. Then, with a scholarship and local education authority grant he studied at the Northern Theatre School in Bradford run by Esme Church. "She was a visionary," says Robert. "Her school was aimed at the countless potential actors in the North of England who found it too expensive to come to London to be trained. I owe a great deal to her."

Afterwards came six years in repertory. "It's marvellous because you're invariably miscast. At twenty-one you have to play an old man of 85 . . . it's the best way to learn ! "

Stephens made his mark in the English Stage Company, especially in John Osborne's "Epitaph For George Dillon," which took him for the first time to New York. In 1960 he branched out into films with *Circle Of Deception*.

When, in 1963, Olivier invited him to join the new National Theatre, Robert wasn't too sure. "What sold me was the fact that I was asked to play the Dauphin in Shaw's 'St. Joan'. I'm 6 ft. 1 in. tall and the Dauphin must have been about 5 ft. 3 in. That was a real challenge, and I accepted ! "

It was a decision which has been justified by a long line of fine performances, developing to the name part in Billy Wilder's forthcoming film *The Private Life Of Sherlock Holmes*. □ END

Robert Stephens and Maggie Smith proved a most successful screen team in *The Prime of Miss Jean Brodie*

BOND IN ACTION AGAIN

(Continued from page 33)

after a series of television commercials. He should make a good Bond, for he has the looks and the attitude of mind of Fleming's hero.

Peter Hunt had a few words to say about his new star. "I knew George was the man for the part. I aim to make people forget Connery as James Bond once they see Lazenby."

Lazenby's co-star in the movie is Diana Rigg, who plays Tracy, the girl who marries Bond.

Ernst Stavro Blofeld, Bond's arch-enemy and the head of the international crime and terrorist organisation, Spectre, is portrayed by Telly Savalas, one of the screen's most popular "bad guys". At 6 ft. 1 in., and weighing nearly fifteen stone, and with that bullet smooth bald head, Telly certainly makes an imposing looking villain.

Familiar faces from previous Bond adventures also appear in their usual roles; Bernard Lee as 'M', Lois Maxwell as Miss Moneypenny and Desmond Llewelyn as 'Q', together with a fantastic array of gorgeous girls, including Angela Scoular, who after climbing out of James Bond's bed after one scene said: "You realise, of course, that I am a highly intelligent person who just happens to have a milky white and truly scrumptious back." Bond's comment? "Delightful. Absolutely delightful."

As in all Bond films, 007 has quite a lot of bedroom activity. For one scene he steals into Angela Scoular's room, creeps across the fur-rugged floor, sits at the edge of the bed and prepares for a welcoming kiss. Unfortunately, the girl in the bed is not Angela, but Irma Bunt, Blofeld's strong-arm mistress, who proceeds to render Bond unconscious with a savage blow to the head.

Much of the film was shot in the beautiful Schilthorn region of Switzerland. Many poets, writers and composers, such as Byron, Goethe, Brahms, Haydn and Rimsky-Korsakov have been moved and inspired to write some of their most popular works by the breathtaking scenery.

Filming at the 10,000 foot peak of the Schilthorn in the Swiss Alps began last October and marked the start of production and the successful completion of months of preparation and co-operation with the Swiss authorities. Some of the most colourful sequences were shot in the Alpine Room of the Piz Gloria, a luxurious establishment at the top of the mountain, which in the film represents the headquarters of Blofeld's operation. From the windows of the Alpine Room, there is a glorious view of the many lovely mountains, including the Eiger.

Transporting the 120 actors and crew members to the peak in their special snow-gear was another problem. The film company finally took over the 3,000 foot cable haul for their own private use.

The only trouble with this form of transportation was its dependency on the local electricity supply, which was prone to breakdowns. To combat this, the stars carried packs of cards and scrabble boards in the car, to relieve the tension when they were trapped above the Alps.

The story begins when Bond is on holiday in Portugal, when an attractive girl (Tracy) walks into a nearby lake, in what seems like an attempt at suicide. As 007 tries to rescue her, he is attacked by a group of thugs, to whom he hands out a lesson in the manly art of self-defence. However, before he has finished this tedious chore, the girl runs off and disappears in a car.

Later that night, Bond, bored and alone, finds himself in the local casino, playing chemin-de-fer. In the course of the game, the girl appears and proceeds to lose a great deal of money. She then announces that she cannot pay, which causes much consternation to the casino managers. In his usual suave and gentlemanly way, he calmly interrupts by saying that he and the girl are together and pays her debt. Later, in the bar, she informs him that she always pays her debts somehow, and invites him to join her in her room for the night!

He is again attacked by one of the gang, and after dispatching his assailant, he goes to Tracy's bedroom.

The next day, he is set upon once more by the same gangsters, and this time they win. Bond is taken to the headquarters of the Union Corse, a large criminal combine, where he is introduced to Marc-Ange Dracul, the boss. Marc-Ange tells him that he has been brought there because Tracy is in love with him, that she has had nothing to live for until he arrived (this being due to a disastrous marriage to a Count) and that he must marry Tracy. Curious as to Marc-Ange's interest, Bond is informed that he is Tracy's father.

A little later, Bond discovers that his old enemy, Ernst Stavro Blofeld is back in business, this time with an interesting method of waging biological warfare against the rest of the world.

With some help from M.I.5, and the efforts of the Union Corse, Bond sets out to upset Blofeld's plot, which he does very successfully, but not before Bond and Tracy are wed—a marriage doomed to a tragic end. □ END

IN OUR NEXT ISSUE

SPECIAL PREVIEW OF

ALFRED THE GREAT

starring David Hemmings

THE WENCHES ARE BACK!

in movies the mini-skirted dollies are taking a back seat to the buxom wenches of *Lock Up Your Daughters* and *Where's Jack?* Photoplay spotlights these sexy wenches

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SCREEN SCENE

Betty Jennings reports on the new movies

CROOKS AND CORONETS

(Warner-Pathe)

Telly Savalas.....Herbie Hassler
Edith Evans.....Lady Sophie Fitzmore
Warren Oates.....Marty Miller
Cesar Romero.....Nick Marco
Harry H. Corbett.....Frank Finley
Nicky Henson.....Lord Freddie Fitzmore
Hattie Jacques.....Mabel

In Eastmancolor. Cert. " U "
Running time 106 minutes.
Directed by Jim O'Connolly.

Funny, sometimes hilarious, spoof comedy which has an unlikely but also highly compatible cast of stars. It concerns two softie, would-be big-timing crooks who, having sold the idea of robbing a stately English house of its treasures to an American crime syndicate, find the owners pathetically poor. Cesar Romero plays the syndicate boss, Telly Savalas, Warren Oates and Harry H. Corbett are the crooks, and under the coronet is Dame Edith Evans, as an elderly, eccentric aristocrat defending her home at all costs. Cliveden, once belonging to the Astor family, was the gracious background setting used for this amusing farce.

OH! WHAT A LOVELY WAR

(Paramount)

(in order of appearance)

Ralph Richardson.....Sir Edward Grey
Meriel Forbes.....Lady Grey
Wensley Pithey.....Archduke Franz Ferdinand
Ruth Kettlewell.....Duchess Sophie
Ian Holm.....President Poincare
John Gielgud.....Count Berchtold
Kenneth More.....Kaiser Wilhelm II
John Clements.....General Von Moltke
Paul Daneman.....Tzar Nicholas II
Joe Melia.....The Photographer
Jack Hawkins.....Emperor Franz Joseph
and many more stars

In Technicolor. Cert. " A "
Running time 144 minutes.
Directed by Richard Attenborough.

Lively musical packed with nostalgic songs of World War I around which the film revolves. Richard Attenborough, for the first time, takes up both production and directorial reins and moulds a large cast (not all mentioned above) of British stars. The film takes a sidelong, mocking look at everything that went to make up the farce, pomposity, failures and heroism of the 1914-18 war. It tells how the Smith family of ordinary men answered the call of battle (and there were many such Smiths) only to end up among the numberless dead. Unusual anti-war entertainment.

LOCK UP YOUR DAUGHTERS

(Columbia)

Christopher Plummer.....Lord Foppington
Susannah York.....Hilaret
Glynis Johns.....Mrs. Squeezum
Ian Bannen.....Ramble
Tom Bell.....Shaftoe
Elaine Taylor.....Cloris
Jim Dale.....Lusty
Kathleen Harrison.....Lady Clumsey
Roy Kinnear.....Sir Tunbelly Clumsey
Georgia Brown.....Nell

In Technicolor. Cert. "X".
Running time 103 minutes.
Directed by Peter Coe.

Rollicking, bawdy and altogether a fun piece set during the Restoration period. Taken from the London stage show, the film is given a lot more scope as it lightheartedly frolics along. Basically it's the story of three sailors, on leave after a year at sea, all set for the pleasures of wine, life and love—the latter mainly with some of the wenches they left behind. But oh, what schemes, adventures, and misadventures befall the lecherous trio as they entice, try to seduce and attempt to beguile themselves into the beds of their lights o'love. It's an escapist piece of period nonsense, colourfully depicting Hogarthian times and originally taken from plays of those days titled " Rape Upon Rape " by Henry Fielding and " The Relapse " by Sir John Vanbrugh.

(*Columbia*)

Gregory Peck	Mackenna
Omar Sharif	Colorado
Telly Savalas	Tibbs
Camilla Sparv	Inga
Keenan Wynn	Sanchez
Julie Newmar	Hesk-ke
Lee J. Cobb	Editor
Raymond Massey	Preacher
Burgess Meredith	Storekeeper
Eli Wallach	Baker
Anthony Quayle	Englishman
Edward G. Robinson	Old Adams

In Technicolor. Cert. "A"
Running time 136 minutes.
Directed by J. Lee Thompson.

MACKENNA'S GOLD

A terrific, all-star cast give even more fillip to this big, exciting Western. Lust for gold is the motive of the story. Gregory Peck, as Mackenna, is the marshal of a frontier town made prisoner by Colorado and his bandit gang, as he is the only person knowing the route to the legendary Canon de Oro, the Valley of Gold. Colorado dreams of the day when he will kill Mackenna—but not until the gold is found. Others, too, have joined Colorado and most of them are willing and able to kill for greed but although they are a ruthless bunch they each have a common enemy—the Apache. *Mackenna's Gold* has the atmosphere, scenery, the action, the thrills and the stars to place it way, way out in front as top entertainment.

WHERE'S JACK?

(*Paramount*)

Tommy Steele	Jack Sheppard
Stanley Baker	Jonathan Wild
Fiona Lewis	Edgworth Bess
Alan Badel	Lord Chancellor
Dudley Foster	Blueskin
Noel Purcell	Leatherchest
William Marlowe	Tom Sheppard
Sue Lloyd	Lady Darlington

Cert. "U". Running time 119 minutes.
Directed by James Clavell.

As with *Lock Up Your Daughters* this film also goes back in time—to the 18th Century, but taking a much grimmer look at the London of those days. Although it's a bawdy, rough place to live in and justice is non-existent—being poor is crime enough. Jack Sheppard is a locksmith's apprentice who, through no fault of his own, agrees to do a robbery for notorious thieftaker Jonathan Wild in return for his brother's life. Wild sends most of his victims to the gallows but he is also leader of the underworld and will spare lives in return for robberies committed for his own profit. Unfortunately, Wild cheats on Jack who audaciously gets his own back thus making Wild a dangerous enemy. Jack is forced to become a burglar and highwayman and, although captured more than once, easily escapes from prison. He is soon a popular hero and the ladies love him. But it is a combination of Bess, his true love, the King's interest and Jonathan Wild, who finally prove his eventual undoing. The film is not all high drama but as it is based on the life of the real Jack Sheppard, hanged at Tyburn, it rings true.

100 RIFLES

(*20th Century-Fox*)

Jim Brown	Lydecker
Raquel Welch	Sarita
Burt Reynolds	Yaqui Joe
Fernando Lamas	Verdugo
Dan O'Herlihy	Grimes
Hans Gudegast	Von Klemme
Mike Forrest	Humara
Akim Tamiroff	General Romero

In colour. Cert. "X"
Running time 109 minutes.
Directed by Tom Gries.

Often violent story about war in the Mexico of 1912 when the Mexicans set out to annihilate the Yaqui Indians. The conflict, the injustice, the unnecessary cruelty of war is brutally depicted as it shows the innocents, the losers, caught up in a battle forced upon them. But running through this is the rather unusual love story of a negro policeman seeking to bring a bank robber to justice, and that of a fiery woman willing and able to fight alongside the men she loves. There's enough strong action to keep everyone wide awake — most of the characters good and bad, meet a sticky end—so if you like your film fare of an explosive nature this could be for you.

PENDULUM

(*Columbia*)

George Peppard	Capt. Frank Matthews
Jean Seberg	Adele Matthews
Richard Kiley	Woodrow Wilson King
Charles McGraw	Deputy Chief Hildebrand
Madeleine Sherwood	Mrs. Eileen Sanderson

In Technicolor. Cert. "X".
Running time 102 minutes.
Directed by George Schaefer.

Tense story about a tough Washington homicide detective, Frank Matthews, who has troubles. First of all there's his wife, Adele, who is unfaithful, causing him anger and bitterness. Then he learns that a young rapist-murderer he had apprehended has been saved from death. While making a speech on law and order in Baltimore, having told his wife he is going to New York, she and her lover are found murdered. Frank is an immediate suspect and as evidence piles up against him he is forced to dodge arrest to try to solve the murder himself. The hunter has become the hunted —it's not a new twist but it makes an engrossing film.

CHARLTON HESTON

(Continued from page 45)

script, he not only rapes his wife, played by Jessica Walter, but has a passionate affair with Miss Muldaur. As the informant from the studio said, " Wow ! "

For the first five or six weeks of production, the *Pro* company was on location in New Orleans, while word seeped back to Hollywood that some pretty sexy activity was on the agenda, nobody gave it much thought. After all so many risqué scenes were on the agendas of so many movie companies ! Mere rape and seduction on the sound stages were almost dull.

Down at the Aldrich Studio where they were shooting *Whatever Happened To Aunt Alice?*, Bob Fuller, pretty thoroughly peeled, was romancing an undraped Rosemary Forsyth who, one picture earlier, had been bedded nude by an equally nude David Janssen. In *The Big Bounce*, Ryan O'Neal and Leigh Taylor-Young had made nude love in a cemetery. Though in real life they are married, in reel life they weren't. And, to top it all, over at Columbia they were filming what sounded like an orgy with Natalie Wood, Robert Culp, Dyan Cannon and Elliott Gould all flouncing about without any clothes.

Therefore, viewers knew something pretty special must have happened in Burbank when a television commentator announced one night that a movie love scene on the Warners-Seven Arts lot that day had been such a scorcher that the few non-performers allowed on the set had been too startled to watch.

Since pictures under production there at the time starred Zero Mostel, Charlton Heston and Kirk Douglas, it seemed proper to conclude that Douglas was the actor turning in the torchy performance.

But Heston ? It's true that Heston has exposed quantities of his handsome physique in pictures prior to *Pro* but not in the role of a contemporary man. One of the movies in which he bared quite a bit of himself was futuristic, another mediaeval, and these circumstances lessened somehow the sexuality of the appearance.

Heston talked about the ' scorchy ' scenes when he was cornered in the Warners-Seven Arts ' jungle ', an overgrown patch of back lot where the *Pro* company was filming a picnic scene. The day was rare in that the Press was allowed to visit the set which indicates the delicacy of scenes done on other days.

The morning wasn't just cool, it was cold. Heaters were set up beside a weed-fringed lake for the benefit of all comers but primarily for the comfort of Jessica Walter who was shivering in a scant blue bathing suit. Heston wore dungarees and a sweat shirt with the sleeves torn out, and the hard muscles of his arms showed.

He said he didn't think the love scenes in *Pro* went too far, not even for Moses.

" I'm sure Moses played some pretty exciting love scenes himself," Heston laughed. " These weren't really nude love scenes," he continued turning serious. " We were covered. Here, I'll show you. We don't show a bare breast."

He produced a still picture of himself and Jessica lying in violent embrace. Heston at least was stripped about the waist, but, because of the picture's angle, it was hard to tell just what, if anything, Jessica was wearing.

A sheet or something shielded them from the waist down. " These are extremely sensuous scenes," Heston admitted, " but the expression on her face, not nudity, gives the effect." (In the still, Jessica's face above Heston's shoulder was upturned and hungry.)

Heston stripped in the film Planet Of The Apes.

" Actually," the star continued, " nudity detracts from a scene, because it distracts the audience. The same is true of violence. It's distracting too. The scenes in this picture are important to the story and, I think, are done with taste."

Okay. Fine. It's true that movie-goers won't be treated (or subjected) to a long look at physical nakedness when they go to see *Pro*, although the screen will offer plenty of naked emotion. Nevertheless, while playing the high-powered love scenes the principals were just about as God made them to be.

Jessica Walter as Heston's wife wears a filmy gown while he does without the customary pyjamas. For his affair with Miss Muldaur, Chuck wears just about nothing, and his partner wears even less.

Which brings us to the question: how do girls feel about jumping into bed with undressed men to accommodate the demands of a script ? Even an actress who might not mind going naked herself could hesitate about portraying raw romance with a man who's a relative stranger.

When Jessica, drawing a robe around her brief, blue bathing suit and her chill flesh, was asked whether it shook her up to play a love scene with a stripped down leading man, she said she hardly noticed his condition because, " I didn't peek. Seriously," she continued, " we had several scenes in bed, and that's really not my stock in trade.

" But Chuck is the most considerate man in the world. He's so sensitive. And, fortunately, we'd been through other scenes together before we got to the bedroom. We knew each other as people before we knew each other in the Biblical sense. For me that made the love scenes easier.

" When I read the script, I didn't quite realise what could be demanded of me. But, in any case, I think an actress has some control over the situation.

" It's up to each actress to decide how far she will go."

Jessica is married to director Ross Bowman, and she said at first questioning that he doesn't mind her emotion-packed scenes with Heston.

" He wouldn't object unless I had to be nude," she said. " The closest I've ever come to that was in *The Group* in a bath tub scene, but in that I was wearing a flesh-coloured thing and had my arms crossed over my breast."

A little later, though, she changed her story some.

Heston was saying that his wife, Lydia, doesn't mind his love scenes in the least.

" Fortunately," he said, " I married an actress. You know an actor is the one man who can come home covered with lipstick and say, ' Honey, I've had a miserable day '.

" She understands that.

" And, no, I wouldn't mind if the situation were reversed and she were playing these scenes with another man."

" Well," Jessica confessed, " I've got to tell you my husband doesn't like this too much.

" Brigitte Bardot I'm not," she added. " Besides, I think love is more moving when it is only suggested, hinted at.

" One of my favourite actresses is Audrey Hepburn, and she never takes off her clothes.

" But I'm afraid in the future almost every picture is going to include nude love scenes. I'm sorry, but I don't think we can expect

anything else. I play Chuck's wife, and he rapes me, and then he has an affair with another woman. It's typical family entertainment ! !

" A picture with something for every member of the family."

Jessica, despite her smile, sounded cynical.

By contrast, though, Diana Muldaur sounded nothing but enthusiastic about her role opposite Heston in *Pro*.

It was her bed scene with Heston which started so much talk. For one thing, they had to spend approximately an hour on the mattress together before the cameras rolled, and some people wondered whether the waiting made her jumpy.

" Ridiculous ! " Miss Muldaur said with asperity. " If we had to stay in bed an hour before they began shooting—and I don't think we did—it was because they had to set the lights. You know there's a lot to do before they shoot a scene.

" Yes, Mr. Heston was my first nude leading man, but there was nothing embarrassing about it. He's such a wonderful human being. Anyway, this wasn't really a nude scene."

Charlton Heston will be making a sequel to Planet Of The Apes, *called* Beneath The Planet Of The Apes.

Diana attended Sweetbriar College in Virginia, of all places, and thus comes from a background which was never designed to prepare her for *Pro*.

Yet Diana thinks Sweetbriar, a rigidly proper girls' school, may have given her just the training she needed most for the demands of Hollywood movie making.

" I've never had an actor try to take unfair advantage of me in a love scene," she declares, " maybe because they can tell I went to Sweetbriar.

" But I've never played love scenes with immature actors, the kind who might try something.

" I wouldn't play a scene like the one in *Pro* with anyone except an actor like Mr. Heston, a man and a gentleman.

" He's a complete gentleman, and he is very marvellous in this picture."

Diana agreed that she was at least a trifle apprehensive approaching her sensuous contact with Heston before the cameras.

" But," she said, " you just have to set your mind and tell yourself, ' This is nothing out of the ordinary.'

" I kept telling myself, ' This is just another scene.' "

Diana doesn't have a husband, steady beau or fiancé to react to her blazing love scene and her parents, so far, haven't heard about it.

" I don't want to make a career of this sort of thing," she said, " but I would play similar scenes under the right conditions.

" Whether I'd take the part or not would absolutely depend upon the script and upon the leading man.

" He'd have to be someone like Charlton Heston, a good actor with personal dignity, a gentleman. I wouldn't consider this with anyone less."

So Moses wasn't the wrong man after all for the provocative love scenes in *Pro*. Instead, he was exactly right and anyone of lesser stature would have been wrong.

If Charlton Heston's love scenes in his newest picture go too far for his fans to envision until they've actually seen them, they hopefully don't go too far for Heston's ability to handle his assignment with taste.

The ragged breath, the parted lips, the bare skin against bare skin: these are the ingredients of the *Pro* love scenes.

" Very sensuous," Heston calls the encounters.

Do they go too far for acceptability ? Heston and the rest of the cast think not, but you, the audience, will have the final word.

—MIKE WEBB

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GREGORY PECK

(Continued from page 48)

dangerous intelligence mission. The character represents a new kind of intellectual: one who is an activist as well as an academician.

Says Greg: "It's a cleverly-written suspense story, really—it's certainly *not* in any way political or controversial. It's a straightforward adventure melodrama—skilful, intricate and fast-moving. For me it represents a lighter kind of film. It's not exactly a comedy, of course, but I'm playing it rather as though it *is* a comedy in many sequences, in a light-hearted, almost detached manner. I hope audiences will find it exciting and entertaining."

Of his director J. Lee Thompson, he commented while making *The Chairman*, "This is the fourth picture I've done with him, the previous ones being *The Guns Of Navarone, Cape Fear* and *Mackenna's Gold*. I enjoy working with him very much indeed. I think he is so skilful as a technician that I don't have to worry about the technical side of things at all; I can forget the complications surrounding the photography, composition, sound and so on and concentrate entirely upon my performance. My relationship with Lee is a kind of rapport. He's quiet, and kind and gentle and also a very good 'audience'. . . A good deal of our working relationship is thought transference. We don't talk a scene to death, we just go ahead and do it."

Coming later this year will be Columbia's *Marooned* which will give Gregory Peck another entirely different, yet classic, role—again that of a doctor of science—an explorer of space. He plays the Chief of Manned Space Flight in Houston: a decision-maker—one faced with the ultimate responsibility for the safety of all manned space probes. David Janssen, Richard Crenna, James Franciscus and Gene Hackman are the astronauts under his command.

Peck hits out in the exciting Western, Mackenna's Gold

This brings us up-to-date with the man's career but what about his private life?

He's a cattle rancher, a keen horseman and has a vast interest in one of America's greatest Presidents — Abraham Lincoln — boasting a collection of over 500 books on the life of this exceptional man.

He said recently: "I have very little spare time, but I enjoy my large family, my garden, golf, sailing, and my horses."

Greg's family, which he always tends to keep away from the limelight, is a fine one. He has three sons, now in their early twenties, by his first marriage. They are Jonathan, Stephen and Carey. Anthony (aged 12) and Cecilia (10) are the children of his happy marriage to Veronique Passani, the girl who first met him on an interview.

Perhaps it may be as well for someone else to add the final words on how many people, all over the world, feel about this foremost screen actor of our time.

The shooting of several scenes of *The Chairman* took place in a small hotel in the Bloomsbury district of London. This created quite a hubbub in the running of the hotel and among the guests. As the hotel manager explained: "I guess it can be best summed up by a young lady from Australia, in London for the first time, who said, 'I came all the way here to see the sights, but riding in the lift with Gregory Peck sure beats staring at Big Ben!'" A sentiment I, and I'm sure many others, couldn't have expressed any better. □ END

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THE JULY ISSUE ON SALE JUNE 13

SHIMKUS

a girl to watch

BY ANNE HOOPER

● She is being predicted as the golden girl of 1969. Recently she was seen opposite The Burtons in *Boom*. Currently she is starring with Sidney Poitier in *How Many Roads*. And on her schedule is a movie called *The Virgin And The Gypsy*.

Joanna Shimkus, a 25-year-old blonde with green eyes, hails from Halifax, Nova Scotia. Five years ago she left Canada for Paris where she became a top model.

Then she met movie maker Jean-Luc Godard in a restaurant. He suggested she became an actress. At the height of her fame as one of the highest paid models in Europe, she made her first film with Jean Aurel called *De L'Amour*. Her second picture was for Jean-Luc Godard, her third opposite Alain Delon in the lead role of another French picture *Les Aventuriers*. Her fourth was the French movie *Zita*, which caused the critics and public alike to sit up and take note of her unusual name.

Zita led Joanna to her first English-speaking film role—the second feminine lead in the Taylor-Burton picture *Boom*. She played Blackie, the sexually frustrated secretary. One of her scenes involved a major love sequence with Richard Burton. Once again it was Joanna who walked away with the best notices.

Her role opposite Sidney Poitier in *How Many Roads* took her to Hollywood. The film is based on a Carol Reed success of 20 years ago called *Odd Man Out*. Sidney Poitier plays a Negro freedom fighter helped by a young social worker (Joanna). Both are eventually gunned down on a Philadelphia wharf.

"I wasn't trained as an actress," she says. "And I certainly don't want to be made into a star. I just go on and enjoy it all." She admits though that she didn't enjoy playing the nude scenes in *Zita*.

"The night we shot those scenes I was so nervous I had to have six whiskies. Then I chased everyone off the set. I was so frightened! When I finally saw those scenes I just looked at myself and hated every minute of it. Anyway I can't bear to look at myself in a film."

She later turned down the chance of making another movie with Richard Burton in order to start filming *Ho* with Jean Paul Belmondo soon after *Boom*.

She's also broken into the recording business having made a record of "Something Stupid" with Sacha Distel. It was a big seller. "I didn't know how to sing but I didn't have to because you can't hear me on the record anyway," she modestly admitted.

Joanna also admits to being fiercely independent. A lesson life taught her when she was five years old. Her parents were both going out to work, and little Joanna used to wear the front door key on a string around her neck. Her parents then separated, and her mother had to work harder. Joanna was left to herself a lot.

"Hard work doesn't trouble me in the least. What does bother me right now is how I'm managing to spend so much money.

"I would really like to do one film a year, and have a farm in the country with lots of animals and lots of children." □ END

SALLY FRANCIS REVIEWS

DISCS

● The M.G.M. production of *Julius Caesar* filmed in 1953 was described as the "best Shakespeare that Hollywood has ever produced." Certainly it was a film to remember. It showed Marlon Brando, as Mark Antony, to be remarkably talented in recreating a classical role, and not just a "mumbler" and spokesman for the sweatshirt generation of that time. Brando gave one of his finest performances.

The Music for Pleasure label recently released the original sound-track recording containing some splendid dialogue highlights. We hear the voices of Brando, **James Mason** as Brutus, **John Gielgud** as Cassius, the late **Louis Calhern** as Julius Caesar, **Greer Garson** as Calpurnia (Caesar's wife), **Deborah Kerr** as Portia (the wife of Brutus), and a strong supporting cast.

The film's producer, **John Houseman,** provides a linking narrative on the album. **Miklos Rozsa's** musical score is also included.

This historic recording will be a welcome addition to any film fan's library.

● Also from Music for Pleasure, two long playing albums, Parts One and Two of Oscar Wilde's wittiest comedy **"The Importance Of Being Earnest."** Playing the leading roles in this production are **Sir John Gielgud, Roland Culver, Dame Edith Evans, Pamela Brown** and **Celia Johnson.**

The albums were produced by Gielgud who has had a long association with Wilde's immortal classic.

Acts 1 and 2 are heard on the first album with Acts 2 and 3 on the second album.

● Another double L.P. from the same label is **Max Adrian's** brilliant **"An Evening With G.B.S."** in which Max Adrian memorably re-created more than half a century in the life of George Bernard Shaw, using the great playwright's own words.

His incredible one-man performance on stage was recorded in America.

Adrian's extraordinary feat was greatly applauded by the critics, one writing, "He does not act Shaw, he inhabits him."

These two records offer a unique opportunity of listening to one of the greatest individual performances ever.

● **Henry Mancini,** whose music for the screen has been internationally acclaimed, interprets several examples of other movie writers' music for movies on his new album, **"The Big Latin Band Of Henry Mancini"** on the RCA Victor label.

As the title suggests Mancini brings to his selection a touch of Latin magic. Included are the themes from three **Clint Eastwood** Westerns, *A Fistful Of Dollars; The Good, The Bad, And The Ugly* and *Hang 'Em High,* together with the main theme from the TV series "Mission Impossible," and the film *Touch Of Evil,* "The Magnificent Seven" (inspired by the film of the same name) and a track called "Springtime For Hitler" which comes from a new production *The Producers.*

Other titles include, "Patricia," "Norma la de Guadalajara," "Zacatecas," and "Las Cruces."

● From sounds Latin to sounds Parisienne heard on a Decca long player called **"The French Touch"** on which **Maurice Larcange** plays the accordion to the accompaniment of the **Roland Shaw Orchestra and Chorus.** This delightful album includes many familiar titles, "What Now My Love," "It Must Be Him," "Michelle," "Live For Life," and others.

Very pleasant indeed!

● Vintage **Benny Goodman.** The latest **Count Basie.** Two albums which jazz fans mustn't miss. On RCA Victor is **"The Best Of Benny Goodman,"** containing original recordings by the Goodman band dating back to 1935 with his "King Porter Stomp" and "Goodbye." All the tracks are dated between 1935 and 1939 with titles like "Don't Be That Way," "One O'Clock Jump," "After You've Gone," "Stompin' At The Savoy," "And The Angels Sing," together with others. This was the music which captured the spirit of these early days of swing.

Over thirty years later comes the new Count Basie swinger, **"Basie Straight Ahead,"** on the Dot label. The Basie outfit is in tremendous form on tracks like "It's Oh, So Nice," "Fun Time," "Switch In Time," "Hay Burner, "The Queen Bee," and others.

Two long players which mark milestones in progressive jazz styles.

BOOKS

● **Peter Shaffer's** fine play "The Royal Hunt Of The Sun" has been made into a film starring **Robert Shaw** and **Christopher Plummer. Pan Books** publish the play in a paperback form costing **4s.** This brilliant work tells the story of Francisco Pizarro's conquest of Peru and of a fateful meeting he has with the Inca King, Atahuallpa, their God on earth, whom he takes prisoner. Before the dramatic climax the two men of different faiths form a close friendship. But Atahuallpa's life is doomed when Pizarro's men insist he kill the King to ensure their own safety. Powerful reading.

● A fascinating book by **Anthony Amaral** called **"Movie Horses—Their Treatment and Training,"** published by **J. M. Dent & Sons Ltd.** at **21s.,** is rather unique for it deals with a subject I have always wanted to know more about. We tend to underrate the art of horsemanship whenever we see Westerns. The horses are often called upon to perform the most dangerous looking stunts. How it's all done is described in this interesting book illustrated with many photos.

● Hundreds of films are being shown on TV these days. In a new book **"Movies On TV,"** edited by **Steven H. Scheuer,** and published by **Corgi Books** at **7s. 6d.** are listed nearly 7,000 films. Information such as the film's origin, the year it was made, the stars, and a potted story outline, is given, making this a valuable reference book to have beside the TV set. Also included is a star rating for each movie. Four stars for excellent, three for good, two for fair, and one for poor. A fantastic amount of movie informatioin is packed into its near 400 pages.

● **Corgi Books** have also published a 640 page **"Enquire Within"** containing advice on practically everything covering Beauty and Fashion, Mother and Baby, The Law, Education, Medicine, Food and Wine, Investments and Pensions, Gardening, Decorating, Animals and Pets, Travel and Holidays, Games and Amusements, Household Hints, Good Manners and Etiquette, and many other subjects. Incredible value for money at **7s. 6d.**

You cannot afford to be without such a marvellous reference book.

● What happens when 1,700 prisoners are let loose inside a State Penitentiary makes for gripping reading in **"The Riot"** by **Frank Elli,** published by **Pan Books** at **5s.** A film version has been made starring **Jim Brown.**

● At some time, most people come in contact with Palmistry. Perhaps a friend can read hands, or maybe a gipsy at a fair told you some astonishingly true facts.

Cheiro's Language of the Hand, published by **Corgi Books** at **5s.** is a complete scientific study of the hand. Not only the lines and marks on the palm, but also the shape and size of the fingers, thumb and hand in general. It is increasingly believed that these characteristics can show the temperament and nature of the person.

Many people firmly believe in the palmist's ability to see the future written into the signs on the palm, too.

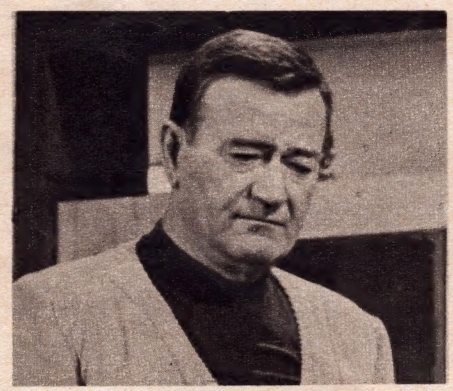
Full of diagrams and charts giving clear information, there are also some interesting illustrations of hands of the famous.

This book is a comprehensive guide to a fascinating subject.

MARCIA BORIE'S HOLLYWOOD

Marcia Borie is our girl in Hollywood. A top columnist who knows the stars as personal friends

● Understand **JUDY CARNE** made a big splash in London town with her gentleman friend, photographer **DEAN GOODHILL.** If all goes as planned, the twosome will wed come July, or so we hear. . . ● I took my buddy **JILL IRELAND BRONSON** to see *The Illustrated Man* the new Warner Bros.—Seven Arts film starring **ROD STEIGER** and his wife **CLAIRE BLOOM.** They held a screening at the Screen Directors' Guild and followed with a lovely buffet. Jill had flown back to town after a happy sojourn in your part of the world while hubby **CHARLES BRONSON** was filming *Twinky*. She came back to Hollywood while Charlie went to New York for further location scenes. Jill and I had our usual long chat, saw the movie, munched on the buffet, then she was off to New York to join Charles for the week-end. ● I picked up the paper here in Hollywood to discover that **RICHARD CHAMBERLAIN** has been receiving standing ovations in Birmingham for his performance as "Hamlet." If only all of you knew the courage and years of hard work and all that which went into Dick's decision to try "Hamlet" on his own home grounds so to speak, competing with young and not so young Englishmen who've been enacting the noble Dane for years. It *did* take courage and I couldn't be happier that Dick has made such a triumph of it . . . ● **BARBARA STANWYCK** has been looking mighty glum these days. People who know say she is brooding over **ROBERT TAYLOR'S** bout with a serious illness. Could be. "Missy" Stanwyck never did get over her fondness for her handsome ex-hubby. ● Glad to see **JACK LEMMON** back in front of the cameras over at Paramount where he is co-starring with **SANDY DENNIS** in *The Out-of-Towners* . . . ● Understand **RICHARD HARRIS** gives a fantastic performance in *The Molly Maguires*. ● How good it is to see **CLINT EASTWOOD** getting such applause and tributes in Hollywood after he had to go all the way overseas to get the recognition due to him. But from what I hear, as soon as American audiences see him in



The Professional Mr. Wayne

Paint Your Wagon, they won't be in such a hurry to let him escape to Italy any more. ● Had lunch and a nice long chat with **GLEN CAMPBELL** the latest success story among recording artists. Glen was brimming over with good news about the birth of his third child, a son, they've named **WESLEY** after Glen's father. He was also telling me how grateful he was for all the help **JOHN WAYNE** gave him when he co-starred with him in *True Grit*. Actually, he told me he went up to Duke the first day of shooting and hemmed and hawed not really knowing what to say. He finally blurted out that he was so proud to be acting with Wayne, that it had been a boyhood dream, at which point Wayne slapped him across the back playfully and said, "Heck, son, if you weren't pretty good you wouldn't be in this picture with me so don't go getting all tongue-tied with gratitude, and remember anything I can help you with just holler!" He's really homespun this Campbell lad. I told him he reminded me of **PAT BOONE** when he was first starting out, as well as somewhat of **ELVIS.** Glen smiled and thanked me for the comparison and said straight out, "I'll sure be mighty lucky if I'm around as long as either Pat or Elvis!" Having watched the fans' reaction to Glen I'd say he doesn't have a thing to worry about . . . ● Like I said a few columns ago, keep on the lookout for a TV show called "Here Comes The Brides" when it comes your way and be prepared to lose your heart to leading man **ROBERT BROWN.** I tell you the more I see of this handsome 6 ft. 3 in. star the more convinced I am he is heading for top, top stardom. Robert's series has been picked up for its second season in America and I predict that when it hits British telly you will rave over this young man who looks a cross between **BURT LANCASTER** and **RICHARD BURTON** . . . ● That's all for this month. Until next time, cheers!

Barbara Stanwyck

Charles Bronson and Susan George work on Twinky

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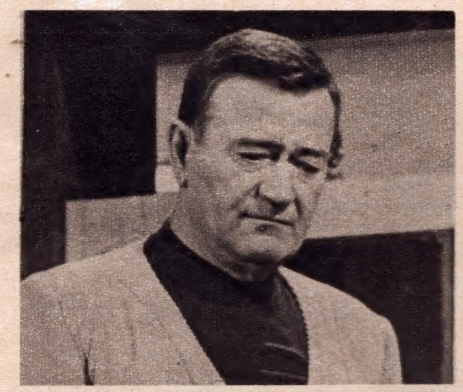

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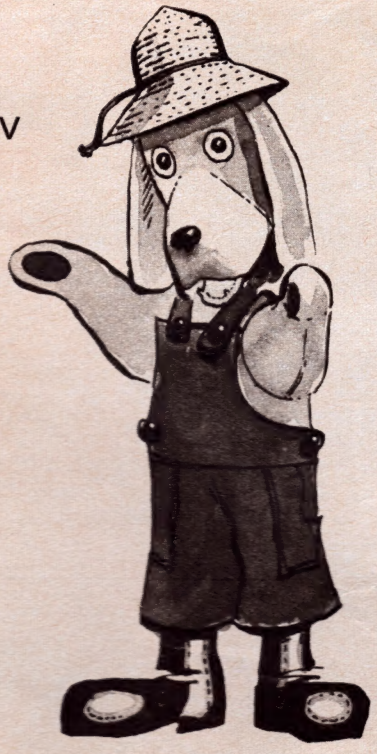

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